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The Sound of design

Usic

The International Journal of Graphic Design and Digital Media

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We would like to acknowledge and thank the following for their invaluable contributions to this issue of U&lc: Agatha Sohn and Eric Neuner for their research and the use of their music magazine and CD collections, Stuart Jensen and Stephen Miller of FontWorks U.K. for their kindness and cooperation, Bruce Wands at The School of Visual Arts for the use of multimedia facilities, and David Peters of Two Twelve Associates for his creative advice.

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International Typeface Corporation would like to thank Rhonda Rubinstein of R Company, New York, for the design of this issue of U&lc.

COVER ART: BACKGROUND FROM TOMATO'S UNDERWORLD SLEEVE, INSET FROM POST TOOL'S STONEFREE PROMO

U&lc

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CONTAINS
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Recently, our readers have commented on various features and issues raised in *U&lc*. For example, the remark which turned so neatly into our headline below comes from Linda Grashoff of the Oberlin Alumni Magazine, referring to the *U&lc* editorial in the Fall issue on interactive media and what designers needed and wanted to know. Grashoff continues, "I have been surprised that more designers have not already leapt into online-publication design and its discussion...."

Another reader, Douglas Alden Peterson of Visualey in Brighton, Michigan sought advice on purchasing his first computer system. He says, "The problems I have are: 1) Who do I trust with my hard-earned dollars to design a system which will meet my needs now AND for the future? My sense is that I should trust no one but myself because the stakes are high, but I really don't have time to reinvent the wheel; I have to work for a living while I explore all of the options I have. 2) It is easy to become bamboozled by all the hardware and software available. I want it all; I want the fastest, most powerful, and compatible system which will spit out the art and type I create without any glitches.

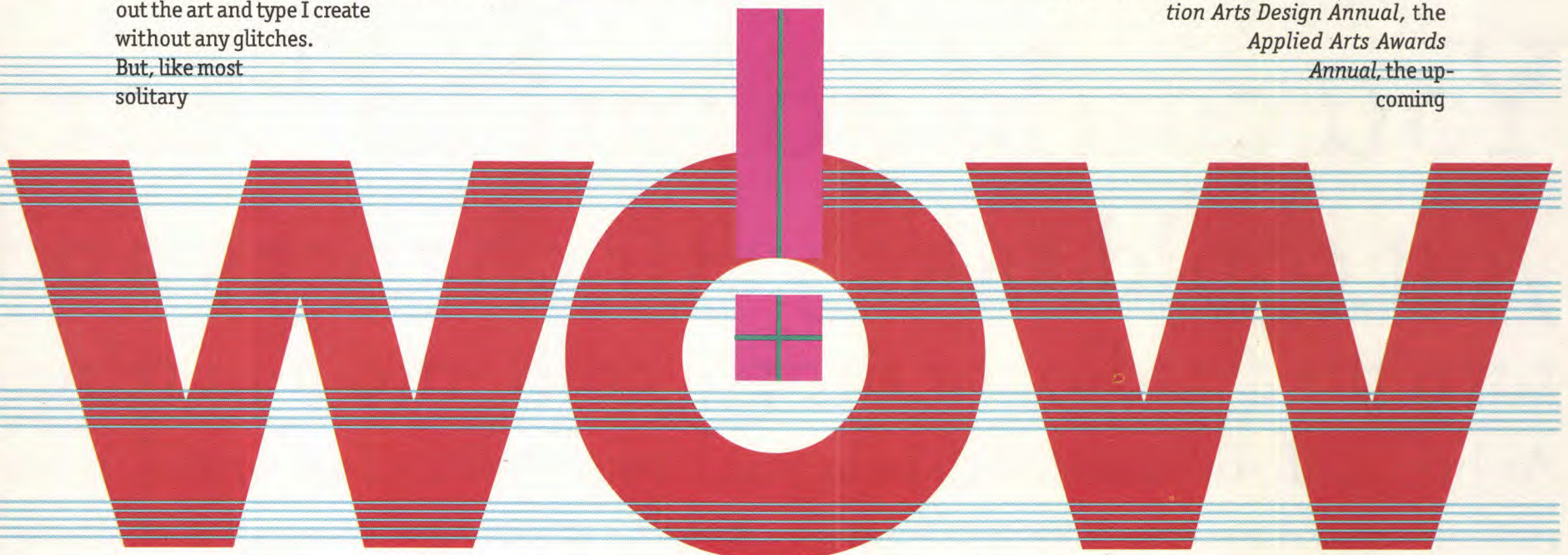
But, like most solitary

media. This feature, we have been told, has been widely photocopied and distributed or tacked on studio walls.

Reflecting on past issues of *U&lc*, we would like to thank the design professionals who have acknowledged the effectiveness of *U&lc*'s editorial design in the various competitions, judgments and awards presented last year. We are grateful for the appreciation and support that we have received from design magazines, design organizations and designers in the number of awards and kudos received in 1994, and are proud to be included in the *Print Regional Design Annual*, the *Communication Arts Design Annual*, the *Applied Arts Awards Annual*, the upcoming

Like you, we too are researching what new equipment to buy, worrying about how many hours are spent in front of the screen, discovering more about new technology, new media, new ideas, new aesthetics, and working at new ways of designing.

Which brings us to this issue of *U&lc*. Music, we



NEW ATTITUDE, NEAT-O!

designers, my financial resources are not endless. You could help me, and I imagine a lot of other designers, by recommending specific hardware and software for graphic designers who want to produce art and typography of professional caliber." Doesn't this sound familiar? (We shall pursue the answer.)

Other designer responses included Luis Muench's concern about "the increasing amount of time designers are spending in front of their boxes...I am not kidding when I say that I don't know anybody who works on a computer regularly who isn't suffering some pain or ailment!" Jeffrey Scott, who recently graduated from the University of Nebraska at Kearney, comments, "Has technology changed the way I work? Sure, but I have to say not for the better at this time. I feel designers need to demand their audience slow down and become aware of the power of a good design, step outside of the commercial jugular, and begin to use these new forms more intelligently."

Steven Heller wrote about new directions in design in the Winter issue of *U&lc*, in "Wanted: Digital Designers," where he argued that designers needed to start thinking of design more broadly for more

feel, has enjoyed one of the freshest breakthroughs in graphics digitally, interactively, on-screen and in print. Working with art director Rhonda Rubinstein and acting managing editor Peter Hall, we recruited chief pop critic of the *New York Times*, Jon Pareles to present an overview of the "new musical revolution." Then we asked our regular contributor Steven Heller to write on the design of music magazines, Gene Gable to add musical acumen to the computer, Peter Hall to look at CD packaging design and on-line music promotions, Bruce Wands of the School of Visual Arts to look at interactive music CDs, and David Pogue to focus on music software. Finally, we went to Fuse94 in London and talked to Neville Brody about future directions in design.

along with Clive Chiu and Lorraine Katt, and James Montalbano.

We are thrilled to be so honored by the graphic arts community, but we are even more grateful to you, our loyal and responsive readers, for your enthusiastic input and support. We have discovered and affirmed that you, too, have a new attitude. Neato!

Mark Batty and Margaret Richardson

Step-by-Step Designer's Guide, and the *HOW International Design Annual*.

The design of *U&lc* has also been acknowledged by awards from the The Art Directors Club of New York, the Society of Publication Designers, the American Institute of Graphic Arts, as well as the Printing Industries of America.

We wish to also thank and acknowledge the prestigious designers of *U&lc*, the Paul Davis Studio, the Pentagram design team headed by Woody Pirtle, and Roger Black Incorporated for capturing the essence of our editorial message so effectively.

Behind the scenes, but also responsible for the high quality of *U&lc*, is our production team, who carefully and digitally craft every single page. We are grateful to the director of creative services, Jane DiBucci,

For most of century, music

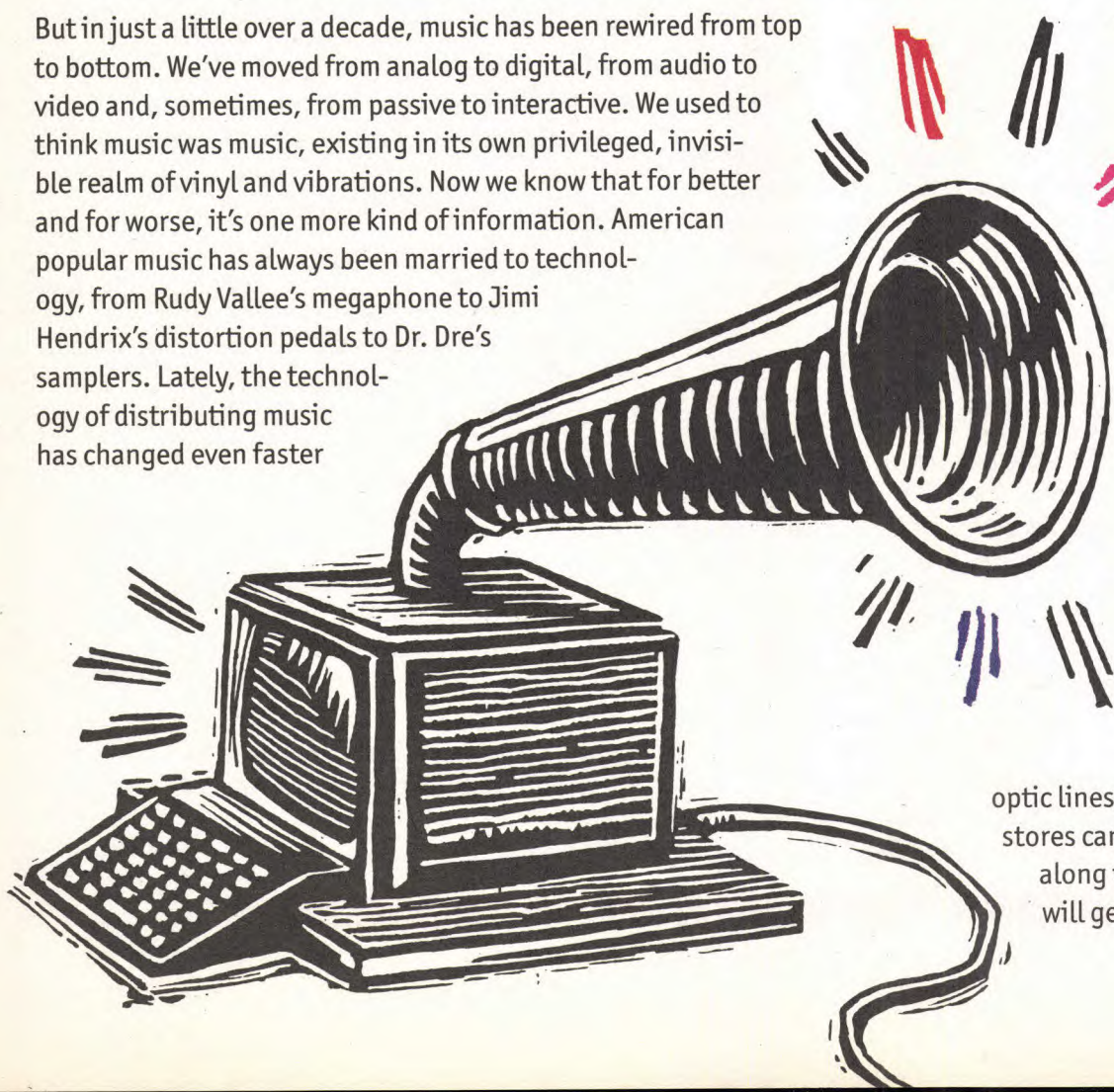
THE
NEXT

MUSIC
REVOLUTION

You could go out to hear it you could take your chances and turn on a radio, or drop a coin into a jukebox.

At home, if you wanted to hear your own choice of recorded music you'd put a black disk on a turntable and turn up the volume. An album cover would give you a few images to contemplate; maybe you'd hang it on the wall, or use your imagination and animate the still photos to the rhythm of the songs. If you played a single in a plain sleeve, you'd have the music alone, a pure disembodied sound that could sustain as many fantasies as there were fans. **That was the old days.**

But in just a little over a decade, music has been rewired from top to bottom. We've moved from analog to digital, from audio to video and, sometimes, from passive to interactive. We used to think music was music, existing in its own privileged, invisible realm of vinyl and vibrations. Now we know that for better and for worse, it's one more kind of information. American popular music has always been married to technology, from Rudy Vallee's megaphone to Jimi Hendrix's distortion pedals to Dr. Dre's samplers. Lately, the technology of distributing music has changed even faster



than the means of making it. Those black disks? Only disk jockeys, collectors and diehard audiophiles still demand them. Their covers? Shrunk to the size of a CD booklet or a cassette J-card. I pity the poor art directors, trying to figure out what five-inch vision could possibly catch a potential consumer's eye.

Wire me a disk!

Soon, there may not be any packages to design at all. Every sign points to a future in which we'll browse through the music consumables not in a record store, but from our individual nodes on the information highway; then we'll funnel what we want into our own storage devices without leaving home. Tapes? Disks? Chips? Who knows?

Major recording companies, which dominate the current market because they can guarantee large-scale manufacturing and distribution, eventually won't need their factories and warehouses. Their trucks will be replaced by fiber optic lines, the plasticware by dancing electrons. Maybe the empty record stores can be turned into jazz clubs. Songs and videos are already traveling along the Internet; it's not state-of-the-art high fidelity yet, but it will get there. And when it does, we could be on the verge of a beautiful

f the 20th knew its place. at a club or a concert hall;

The music revolution will be visible;

technology is re-uniting sound and vision—

and letting the audience take part in the process.

By Jon Pareles

anarchy. Information is harder to control than commodities. Freed of its material forms, music should be able to travel to anywhere from anywhere. The big guys' advantage over the little guys (and gals) may not last when both the *riot grrrls* down the block and Time Warner have equal access to the same vast pool of listeners. Though the jockeying over intellectual property has already begun, multinational capitalism may never be the same.

The animated album cover

Paradoxically, as the packages dwindle the performers' images are becoming more important than ever. MTV and other music-video outlets have turned nearly every hit song into the soundtrack for a combination of mini-movie and extended commercial. Or maybe it's the return of the album cover, set into motion now by professionals rather than individual daydreamers. When we download music from the entertainment-net of the future, the graphics may start out as downloaded CD booklets and cassette labels, but full-motion video can't be far away. In the MTV era, we don't just remember hits by their tunes. We glean meanings and memories from the pictures. Some performers use videos to turn themselves into pinups, or to make implied stories painfully obvious. Others, more respectful of fans' own imaginations, try to compound the enigmas of a song, staging bizarre tableaux or simply showing the musicians on stage, singing and playing and dancing rather than explaining. Even so, fewer and fewer people absorb pop by listening with their eyes closed; video promises more information about a song, and we want it.

Tenacious music fans bemoan the intrusion of all these images and distractions into their aural universe. They point out that visuals burn out faster than music; an old favorite song builds up a fond familiarity, while most video clips lose their novelty fast. Image-makers are just beginning to learn how to create pictures that, like songs, don't give up all their secrets immediately.

Video has spawned the age of the tie-in. We've all seen the video clip of the soundtrack song that's a coming-attractions trailer for the movie, which in turn promotes the soundtrack album, which promotes the performers, whose music reminds people of the movie, which they might want to rent when it comes back on video. And hey, don't forget the video-game spin-off, and, in the fullness of time, the commercial that parodies the film.

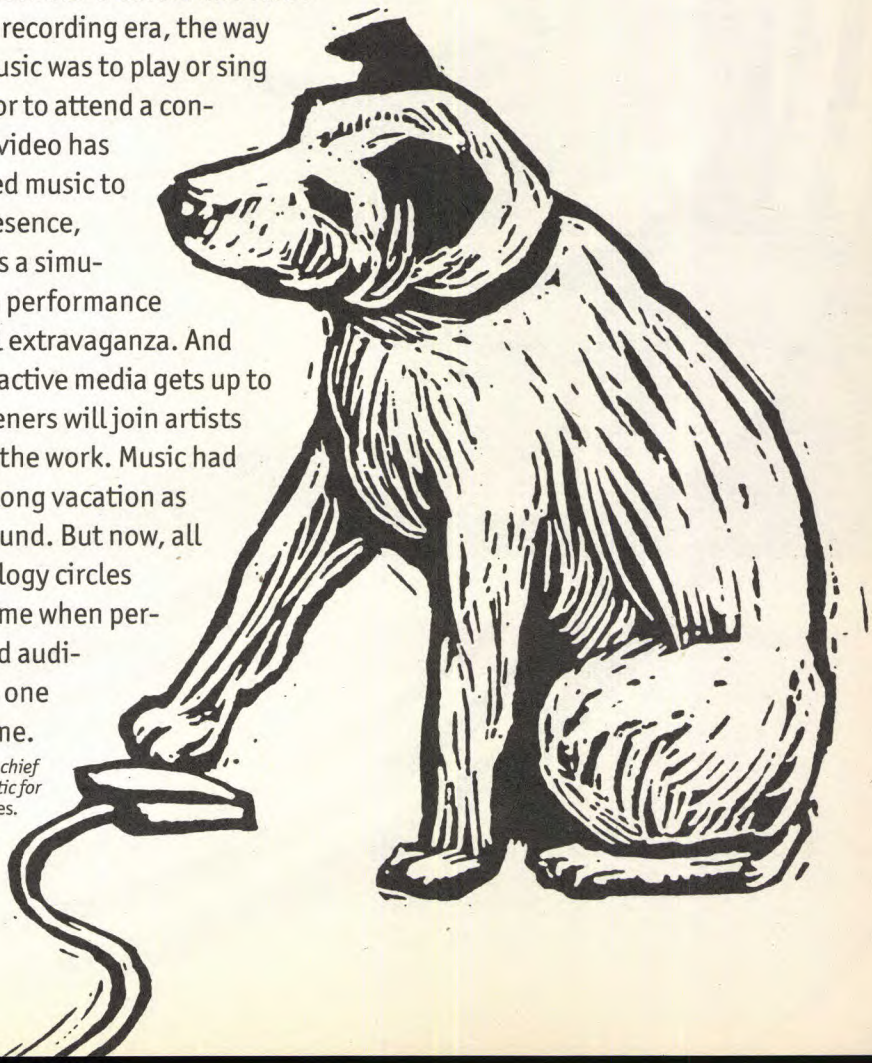
Digitally recorded music hooks up easily with everything else a computer

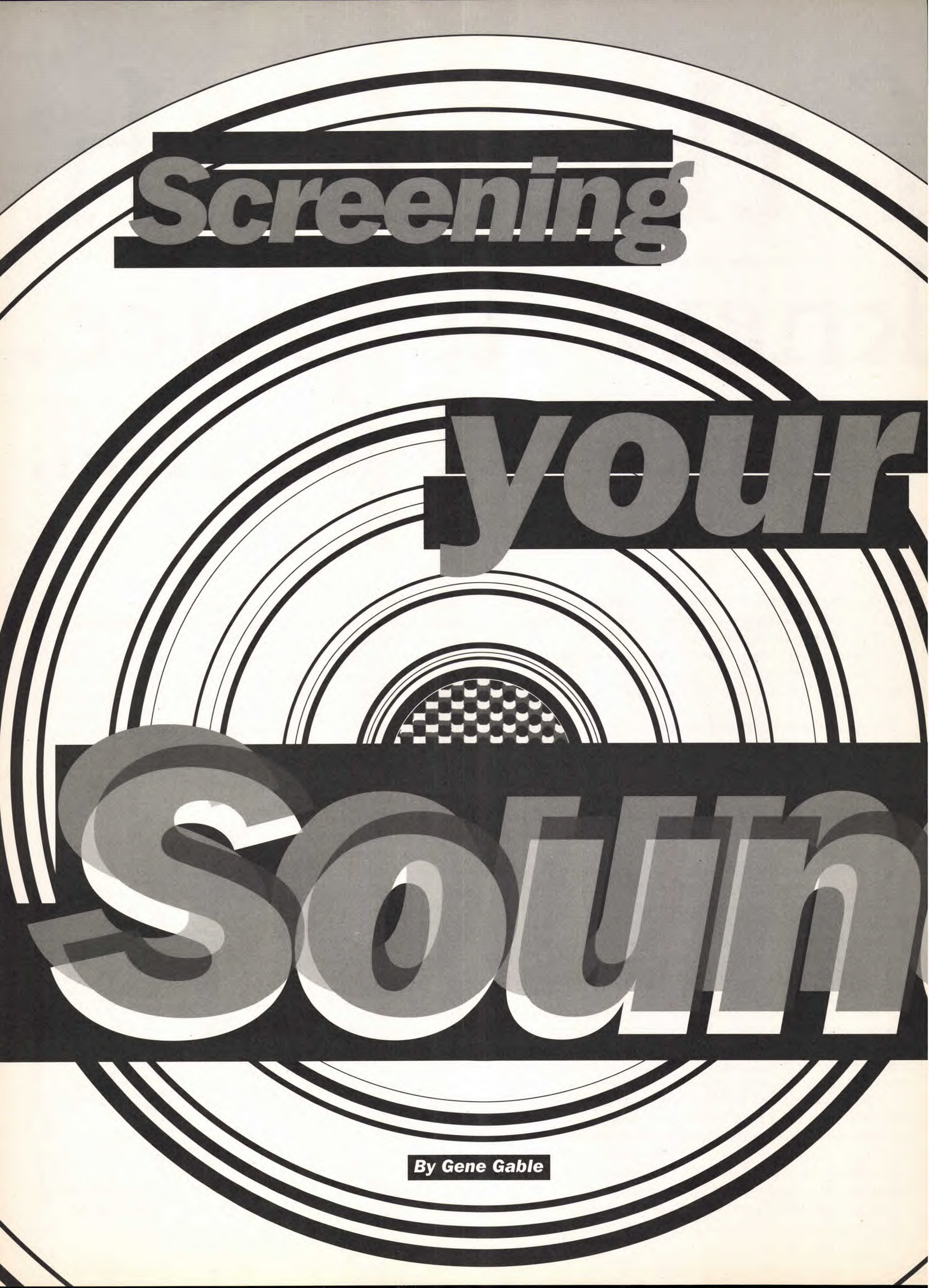
can read: a CD-ROM that links songs with video clips, interviews, texts and abstract graphics, or the sprawling, interwoven stories of projects like the Residents' "Freak Show." Some musicians are willing to share artistic control and let fans monkey with the music itself; Todd Rundgren's CD-I encourages users to change the mood, tempo and structure of his most recent songs. It may not be an old-fashioned jam session, but it does put the listener back into the act. And if it hasn't happened already, it won't be too long before there's a music-and-video combination that puts both sounds and images under the user's control.

Now we're getting somewhere. Popular music lives not by the virtuosity of its performers or the perfection of its productions, but in the mysterious collusion between creators and fans.

Before the recording era, the way to enjoy music was to play or sing your own, or to attend a concert. Now, video has reconnected music to a visual presence, whether it's a simulacrum of a performance or a surreal extravaganza. And when interactive media gets up to speed, listeners will join artists in shaping the work. Music had a century-long vacation as abstract sound. But now, all the technology circles back to a time when performers and audiences were one and the same.

Jon Pareles is the chief popular music critic for the New York Times. He co-edited The Rolling Stone Encyclopedia of Rock & Roll.





Screening

your

SOLUTION

By Gene Gable

More and more sound is invading the computer and design worlds, so set up the system to make the most of it.

Your Personal Audio Space

Unlike most places where we listen to music—in a concert hall, living room, nightclub, or street corner—the computer offers a uniquely individual, stationary experience. The machine generally gets our full attention, sits in front of us at a fixed distance, and demands we touch it on a regular basis, which is not so great for ergonomics, but quite wonderful for listening to music. Knowing where you and your ears will be at all times is a great advantage in an audio experience.

Setting up a computer audio system is not as simple as knowing where to position your chair, of course, but it can be amazingly easy if you happen to have an open budget and an empty room—then you can skip most of this article, and buy a new 110MHz PowerMac 8100, load it with RAM, a quad-speed CD-ROM drive and a \$600 pair of Acoustimass Multimedia Speakers from Bose. Done deal. Your system will be fast enough, powerful enough and loud enough to satisfy all but the most discerning audiophile.

However, in case that 8100 isn't quite in your price range, or for some pitiful reason you have to consider a Windows machine, there are a few more things you should know.

The first step in choosing a computer sound system is defining your listening needs and personal audio standards.

Where it All Begins

Sound is a team effort, only as good as the weakest component. Fortunately, most sound standards for computers are set, so anything you bring into the mix should at least work. But if you strive for more than just adequate sound, start with the basics.

Whether it is part of the built-in computer motherboard (in the case of Macs) or contained on an add-in sound card (as with PCs), the most basic component in all computer sound reproduction is the DSP (digital signal processing) chip set. This is where numeric computer information is converted into and out of the analog version (the wavy signals our ears and eyes need to hear and see).

Sound, like colors, comes in degrees. An 8-bit sound chip can reproduce 256 different levels of acoustic energy (referred to as *sampling resolution*). More capable 16-bit chips replicate over 65,000 levels. Home audio CD players are 16-bit, which is enough for excellent-quality sound. Eight-bit chips sound more like crude AM radios, and you may not notice how bad they are until you hear the richer, more complete sound from 16-bit chips. It is pointless, then, to consider any system today that isn't 16-bit.

The *sampling rate*, refers to how many times per second the sound is measured (in hertz). Audio CDs are sampled at resolutions of 44.1kHz, and most modern sound cards can reproduce at least that amount. When bringing sound into your own personal environment, then, it should have a sampling rate of at least 44.1kHz.

The other important factor in chip sets is the way sounds are synthesized. Older, less expensive systems depend solely on *Frequency Modulation* (called FM—just like the radio) to reproduce sounds. Many of the newer cards use a system called *wavetable*, which is best described as having a small orchestra of individual instruments inside your computer. Wavetable cards make for cleaner sound and less complicated files. Many FM cards can be upgraded to wavetable, but there's no good reason to wait. Bring in a wavetable card from the start.

The minimum standards, then, for DSP chip sets or sound cards are: *16-bit stereo, 44.1kHz sampling rate, and wavetable synthesis*. Now you can think about actually buying stuff.

Sound cards are like small stereo systems that reside inside your computer.

The Computer Platform

The DSP chip can't live by itself; it needs a host computer to give it life. There's little point in discussing platform issues anymore—the choice of a Mac or PC seems to be something genetic or deeply spiritual. If you don't know by now which one you are, then you should probably join a support group or something.

Since the first model ten years ago, Macs have had built-in DSP sound chips, which is why they could play that wonderful start-up chord when their PC counterparts were still struggling with simple beep tones and tunes that sounded like they were composed on a telephone keypad.

All of the AV (audio visual) designated Macs have full 16-bit audio, excellent video display capabilities, and a fast CD-ROM drive. Slightly more affordable is the Performa series, also designed with built-in multimedia systems. The Performa 630 is a particularly noteworthy model. Buy a multimedia Macintosh, turn it on and start listening.

I have to confess that when it comes to the availability of multimedia titles, Windows machines have a slight advantage over Macs. Popular titles will be available for both platforms, but often start out in Windows. And if you tend to buy CD titles at Walmart or the Office Club, you'll have much more success with a Windows machine. But be prepared for more up-front aggravation getting everything to work on a PC, especially if you put together your own components.

If you don't already have the PC, then by all means consider a pre-configured multimedia system, available for between \$2000 and \$2,800. Dell markets the Dimension series, Compaq has the Presario line, IBM the Aptiva models, and most manufacturers have some form of multimedia packages. The key here is to consider only those systems that are *MPC Level 2 compatible* (designated by the MPC2 logo). This ensures a minimum 25MHz 486SX chip, 4MB of RAM, a 160MB hard drive, 16-bit audio, double-speed CD-ROM drive, and SGVA video card. These minimal specs assure compatibility with most commercial CD-ROMs on the market, and you can always upgrade your storage and the quality of speakers later.

Like graphics, sound is hungry for power, speed and storage. Whatever system you buy, it should have the fastest processor available, the largest hard drive, and always the maximum RAM you can afford.

One last point. Listen carefully to any potential system to make sure it doesn't have loud cooling fans or hard drives—some machines give off ear-splitting hums, whirs and clicks. Try to get the quietest machine available, so that you don't have to raise the sound volume to drown out background noise.

Component Shopping

If each time we needed new technology we could just go out and start from scratch buying an all-in-one system, life would be simpler. But most of us add elements in pieces. In the computer world we're constantly faced with the challenge of upgrading older systems that often don't have the firepower to do the new job we have in mind. Any major upgrade decision is a decision about commitment to an existing system. Make sure it's worth the effort to upgrade based on the reality of what you have as well as the fantasy of an idealized goal. These can be very soul-searching (and budget-searching) times.

For Mac owners wishing to add components, the job is pretty easy. Plug in a set of speakers as described below, hook up a CD-ROM player and you're on your way. You rarely need any sort of "kit," though a few prepackaged ones are available for the Mac.

If you already have a PC system (at least a 25MHz 486, and preferably a Pentium), you could consider a multimedia upgrade kit, which consists of a sound card, speakers, a CD-ROM drive, software, free CDs, and with any luck some decent instructions. These kits range from about \$299 up to \$999, depending on the quality of the components, and they usually represent a better deal than buying parts individually. But a word of warning: Installing CD-ROM drives, sound cards and software of this sort can be highly frustrating. Ask yourself if you really want to tackle the world of serial, parallel and SCSI ports. And remember that a system is only as good as the weakest link.

The major components of a multimedia upgrade are as follows:

The Amplifier

Macs are easy to upgrade. PCs are not.

Add-in sound cards have built-in amplifiers, and Macs have them on board, but computer amplifiers are often weak (usually only 4 watts). If you like your sound cranked, you'll either have to add an external amplifier, or buy a set of speakers with a built-in amplifier.

Most sound cards (and all Macs) have output jacks that allow you to connect your computer to a home or office stereo amplifier. In reality, this is often less practical than it seems. Do you really want to fire up the stereo every time you use your computer? All those wires! All that buzzing equipment! It's not very conducive to good sound, and it can wreak havoc on radio reception. A dedicated amplifier/speaker system for your computer is the better choice.

But for those who insist, there are a few guidelines for mixing home and computer stereo systems.

Be sure, for example, to buy heavy-duty, well-shielded cable for all your connections. This will cut down on unwanted noise. And since many home stereo speaker systems have large, non-shielded magnets in them, keep speakers away from your hard drives, floppy disks and other magnetic media. And if you're technical enough to pull it off, you may want to disable the amplifier on your sound card so that you get pure sound going into your superior home amp. (Some cards come with this option.)

The CD-ROM Drive

Now you'll need a playback device. This is the easiest part of the sound equation. There are single-speed CD-ROM drives, double-speed, triple-speed, and now quad-speed. Anything double speed or better can play good-quality audio, but clearly you want the fastest drive you can afford. Information access times, video playback rates and many other things are affected by drive speed. Triple-speed drives are probably the best current choice—they're not nearly as expensive as the new quad-speeds, and give much better overall performance than double-speed drives.

And try to get a CD player that has a pop-out tray, rather than a removable CD "caddy." A misplaced caddy can really hang things up. With handy software utilities out there, you can play your audio CDs on your computer, but don't hold out any hope of using your home CD player as an input device for your computer. Audio CD players, while based on all the same principles, simply aren't designed for the sort of random-access, high-transfer rates needed by computers.

Speakers and amplifiers need to be properly balanced.

Computer CD-ROM players are very different from home units.

Here is where all your previous stereo-buying experience pays off. The rules are the same today as they were when you bought that first stereo for your dorm room: better speakers produce better sound, and you generally get what you pay for. If a pair of speakers costs \$29, you can expect sound worth that much.

There are excellent mid-range speaker systems (most have built-in amplifiers of up to 25 watts) from Yamaha, Altec Lansing, Panasonic, Koss, and other well-known audio component companies. These cost anywhere from \$99 to \$299, and generally have balance, volume and tone controls as well as a headphone jack for private listening. Some of the more sophisticated speaker systems include a separate subwoofer for deep bass. The key is to listen before you buy preferably to something you've heard on other systems so you have a means of comparison. Take along a familiar audio CD when you go shopping.

There are small speakers that attach to the sides of your monitor, tall ones that sit next to your CPU, and long narrow ones that sit under your screen. Bigger speakers are usually better, so try not to compromise sound quality for the sake of space efficiency. Speakers are generally best placed on each side of the monitor—you need decent separation for good stereo (and decent sized speakers), but if you go too far (like across the room or under the desk), the disembodiment of the sound from the screen may be unsettling.

The Speaker System

Speakers should be chosen with the ears, not the eyes.

Putting it All Together

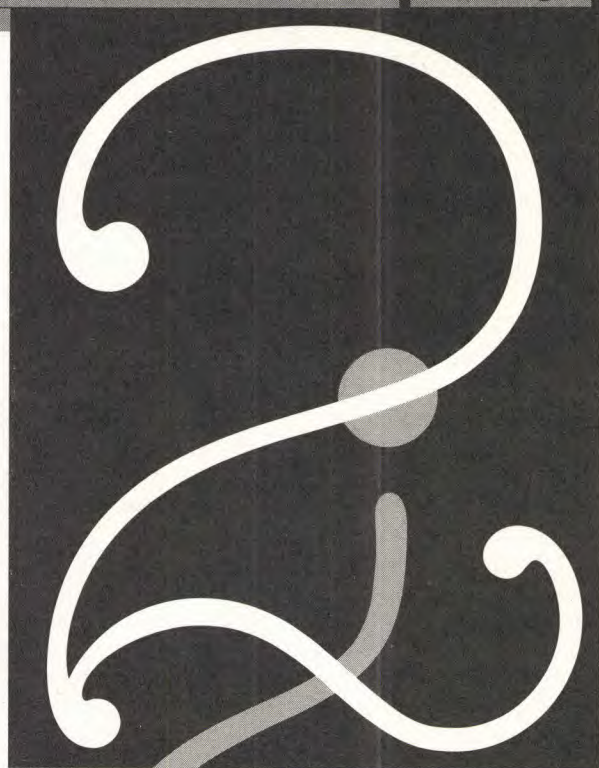
Once your system is together, whether out of the box as a unit, or pieced together with the best components you can buy, you need to set it up just like you would a home stereo. The location, lighting, furniture and temperature all contribute to the listening mood. Controls should be within easy reach so you can, for example, turn down the volume if you pick up the phone. And consider a good set of headphones for those times when you really want to hear the music without distraction, or you're working with other people who may not share your musical tastes.

Since the addition of music to the computing equation probably means even more time in front of the screen, trust your ears and eyes, not a bunch of numbers on a piece of paper. Remember, you don't have to put up with dime-store sound chips and speakers the size of nickels anymore. And quality, as in just about every other area of consumerism, is directly related to budget. If it sounds good to you and you can afford it, nothing else matters. Life is too short for junk sound.

Gene Gable has written on technology and music for a variety of publications. He is Editorial Director at Publish magazine in San Francisco.

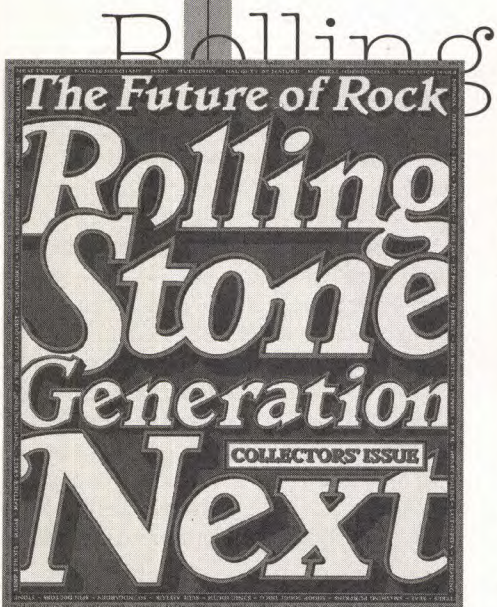
classic MOJO

There are only

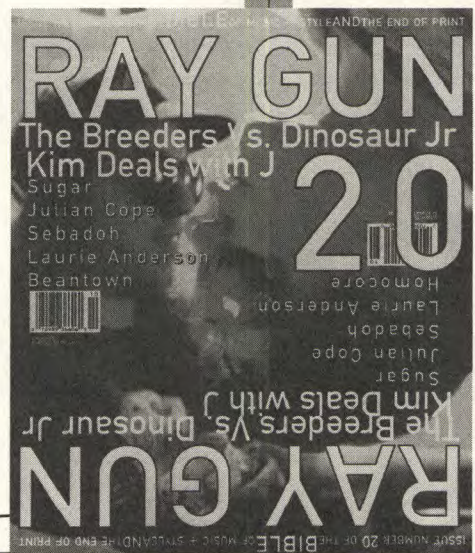


true design
originals in
the faddish
world of rock
and roll
magazines;

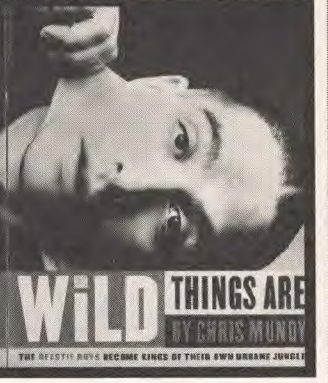
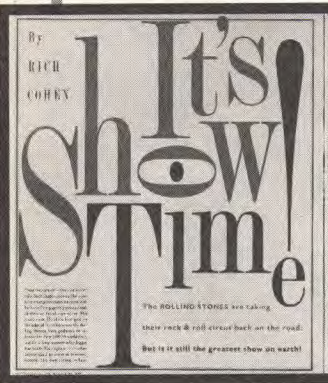
the sprightly
Rolling Stone,
and the
experimental
Ray Gun
argues Steven
Heller.



Rolling Stone: a
symphony of type.
Its layouts are
based on ideas.



Ray Gun: Graphic
performance
art. It defines the
'90s aesthetic.

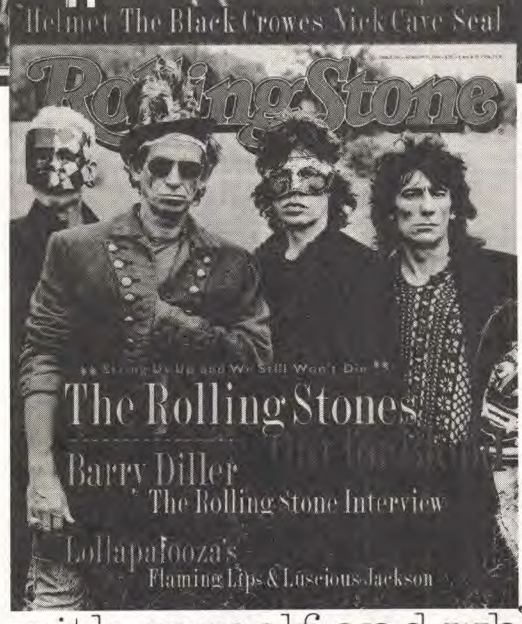


When he was 30 years old, Mick Jagger predicted that nothing could be more embarrassing than singing "Satisfaction" at 50.

Today he's forced to eat those words; "Satisfaction" has become so classic that it remains in the Stones' concert repertoire. Likewise, twenty years ago, few would have imagined that *Rolling Stone* magazine would still be publishing after all the other counterculture rock magazines had folded. But like the Rolling Stones, *Rolling Stone* magazine is an institution that sets standards and styles, and therefore, any discussion of contemporary music magazine design must begin here.

IN EACH OF ITS design incarnations during the tenures of art directors Robert Kingsbury (1968-73), Mike Salisbury (1973-4), Tony Lane (1974-6), Roger Black (1976-8), Mary Shanahan (1978-82), Derek Unglass (1982-87), and currently Fred Woodward (1987-present), the magazine has steered its own course through design fashions and trends. When it premiered in 1967, psychedelia prevailed in *Rolling Stone's* hometown of San Francisco, but the only concession to this popular style was the hand drawn logo designed by Psychedelic poster artist Rick Griffin (replaced in 1981). The rest of the magazine was classical down to the Oxford rules framing each page. When compared to the anarchic layout of most other underground newspapers, *Rolling Stone* was not just an alternative, it was progressive.

WHEN THE MAGAZINE approached its middle age eight years ago, Fred Woodward decided to reject many of the classic design characteristics which had been allowed to atrophy over time. Yet



Ever reinventing itself, *Rolling Stone* epitomizes Alexey Brodovitch's command to "astonish me."

"It's all about competition—with the *Rolling Stone* legacy, with that great photo that just came in, with myself and what I did yesterday. If there's not a genuine surprise in every issue then I've failed."

Fred Woodward

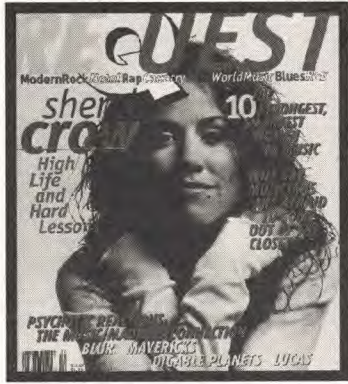
this was not nostalgia. Woodward's design direction does not rely on retreating into the past but rather builds upon the foundations of imaginative typography and striking photography. What distinguishes *Rolling Stone* from other magazines is that its layouts are based on ideas—playful, historical, and unconventional—rather than knee-jerk responses to the latest computer font or trick.

TWO DECADES ago *Rolling Stone's* key competitors were *Circus*, *Creem* and *Rock*, which more or less covered the same subjects from different perspectives. *Rolling Stone* was the principal outlet for news, reviews, and commentary, while the others approached rock and roll as fashion. *Rolling Stone's* format underscored the word. The others emphasized pictures. Today, *Rolling Stone* is even more mature. Though it would be erroneous to suggest that it is a magazine for 30- or 40-somethings, it is

impact and readability.

Ray Gun art director David Carson is the codifier of experimental design in a viable commercial style, a latter day Jan Tschichold, who synthesizes avant gardisms that test the principles of legibility and flow. *Rolling Stone's* graphic persona rebelled against and defined a late '60s esthetic, which over time matured into something classic. *Ray Gun* in turn defines the '90s esthetic through computer manipulations, printing contortions, and neo-expressionist visualizations, and is, therefore, a touchstone for those born into a wired world.

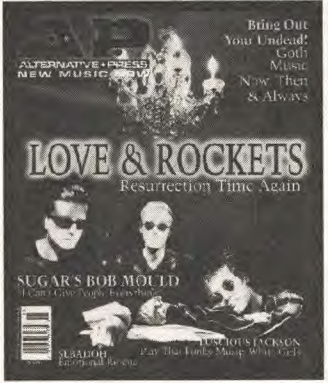
CARSON shaped a new graphic language that has curiously contributed to a "generation" of visual literates. Its graphic design is not transparent, and so *Ray Gun* has forced its readers to confront issues of legibility, balance, harmony, and the key words of the '90s, "fonts." Like the perceptual games played by



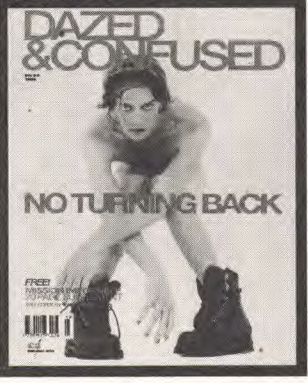
Served up a wicked cocktail of stardom, stress, and substance abuse, many musicians cross the fine line between **Genius & Madness**

Request A veritable Chinese menu. Can be considered the curse of computer aided design.

Dazed & Confused The title speaks volumes about the design. Typefaces conform to current fontographic trends.



IT'S BEEN SO LONG, SO WEIRD, SO... **Love & Rockets** Not only is the new album 'is in the works' to the days before punk as **Love & Rockets** rock, and I'd see... **Love & Rockets**



NEEDS INTRODUCTION



Bikini Reflects all the influences of Ray Gun without the originality.

HUH The newest entry. The next signpost in cultural graphics? Not yet.



the psychedelic artists of the '60s who broke all the rules in order to create cultural codes that only their constituents could decipher, *Ray Gun*'s codes challenge the very basis of how people read books and magazines. Yet it also conforms to how people are forced to interpret the constant barrage of messages, advertisements, and graffiti on the streets and airwaves. Whatever one might critically say about *Ray Gun*'s anarchic look and computer in-jokes, for those who identify with the magazine, the non-hierarchical structure, graffiti-esque layering, randomly skewed columns, and obliterated typefaces characterize the moment.

AS SUCH, *RAY GUN* is a rather unwilling father to other alternative culture magazines that have embraced its computer-generated hipness. *Bikini*, which touts itself as the *Playboy* of the nineties, is the worst offender. On the surface, *Bikini*'s overt mimicking of *Ray Gun* might seem justified, since it is published by Ray Gun Publishing Inc., and edited by Marvin Scott Jarrett, *Ray Gun*'s editor/publisher. But *Bikini* suffers from overexposure. *Bikini*'s design director Scott Clum (also designer of the somewhat more original *Blur*) has absorbed the graphic mannerisms without advancing the form, and so this magazine has become a shadow of the original.

BIKINI IS JUST one example. A survey of leading contemporary music/culture magazines reveals a paucity of originality. While not as devil-may-care in its typographic excesses, *Request*, published by Request Media Inc., in Minneapolis, is a veritable Chinese menu of design (*Ray Gun* from Column A and everything else from Column B) as well as a smorgasbord of Quark ticks and Photoshop tricks. Color boxed headlines, multiple and discordant type combos, and smashed image and letterforms combine to make a mishmash

that ignores any semblance of magazine pacing. Unlike *Ray Gun* (and *Bikini* for that matter) which stays a distinct stylistic course, *Request* attempts to be all things to some people—part traditional, part eccentric, part minimal—confusing at best, uninteresting at worst. Likewise, *AP*, published by Alternative Press Magazine Inc., in Cleveland, Ohio, offers readers a choice of amateurishly pretentious computer options. But rather than exhibit the guts of *Ray Gun*, *AP* takes the middle road; neither straight nor scenic. There are enough hip graphics included to hook youthful readers, but not enough follow through to maintain any real graphic integrity. Finally, *Dazed and Confused*, published by Another Ltd., lives up to its name, at least graphically, toeing the line between hip/derivative and mainstream/commercial, with typefaces that religiously conform to current fontographic trends.

HUH, YET ANOTHER ENTRY from Ray Gun Publishing, Inc., is an even bigger disappointment because its creative director, Vaughan Oliver, an innovative designer of album covers, has yet to show inventiveness in this medium. It's not that *Huh* is as patently uninteresting as *Request* or as derivative as *Bikini*. Actually, compared to those magazines it is a model of pacing and discipline. Oliver is expert at establishing sensual moods through juxtapositions of color, text, and texture. *Huh* also viscerally benefits from, and is purposefully designed for, its square 10" x 10" format. Yet the magazine suffers from self-conscious design with fashionable conceits as obtrusive as white vinyl boots in the '70s.

HUH MIGHT HAVE BEEN the next evolution of culture magazine design. With Oliver as creative director, one assumed that *Huh* would not be a mere bridge between *Ray Gun* and *Rolling Stone*, but a new incarnation every bit as innovative as these two. Such expectations may be unfair, since Oliver says he has not been as involved as he would have liked. But he has the skill to transcend the clichés of computer trickery and yet so far, *Huh* has merely continued a path already trodden.

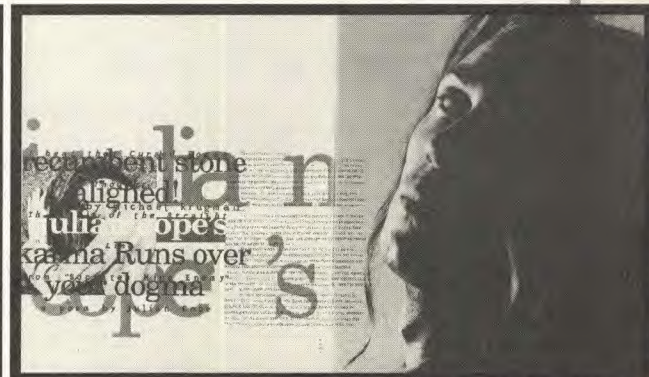
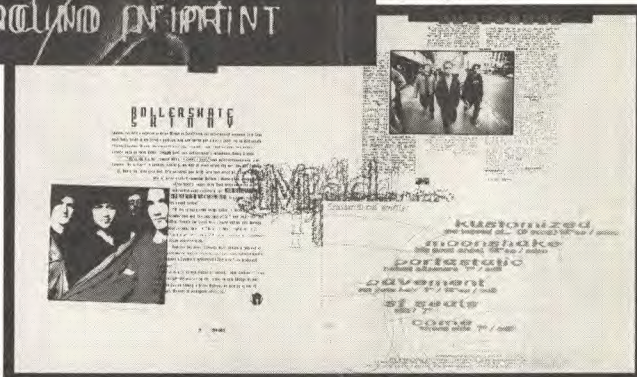
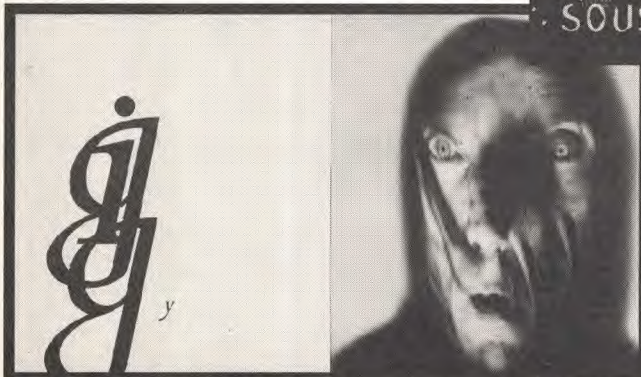
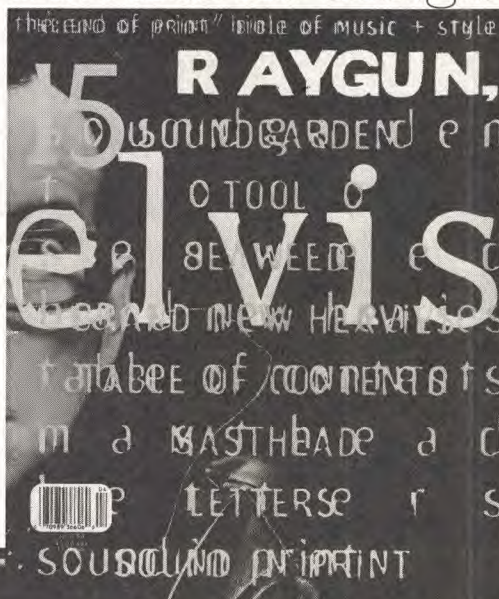
Ray Gun defined a genre, mannerism, and style that is difficult for others in the field to break through. It has continued on its course for over two years, but it may ultimately be trapped by its relentless need to go out on further limbs. *Rolling Stone* has aged well. Unlike most magazines, it knows when to reinvent itself, and while representing a field that is mired in fashion, it has avoided its traps.

Steven Heller is author of *American Typeplay* (PBC) and co-editor of *Looking Closer: Critical Writings on Graphic Design* (Allworth Press).

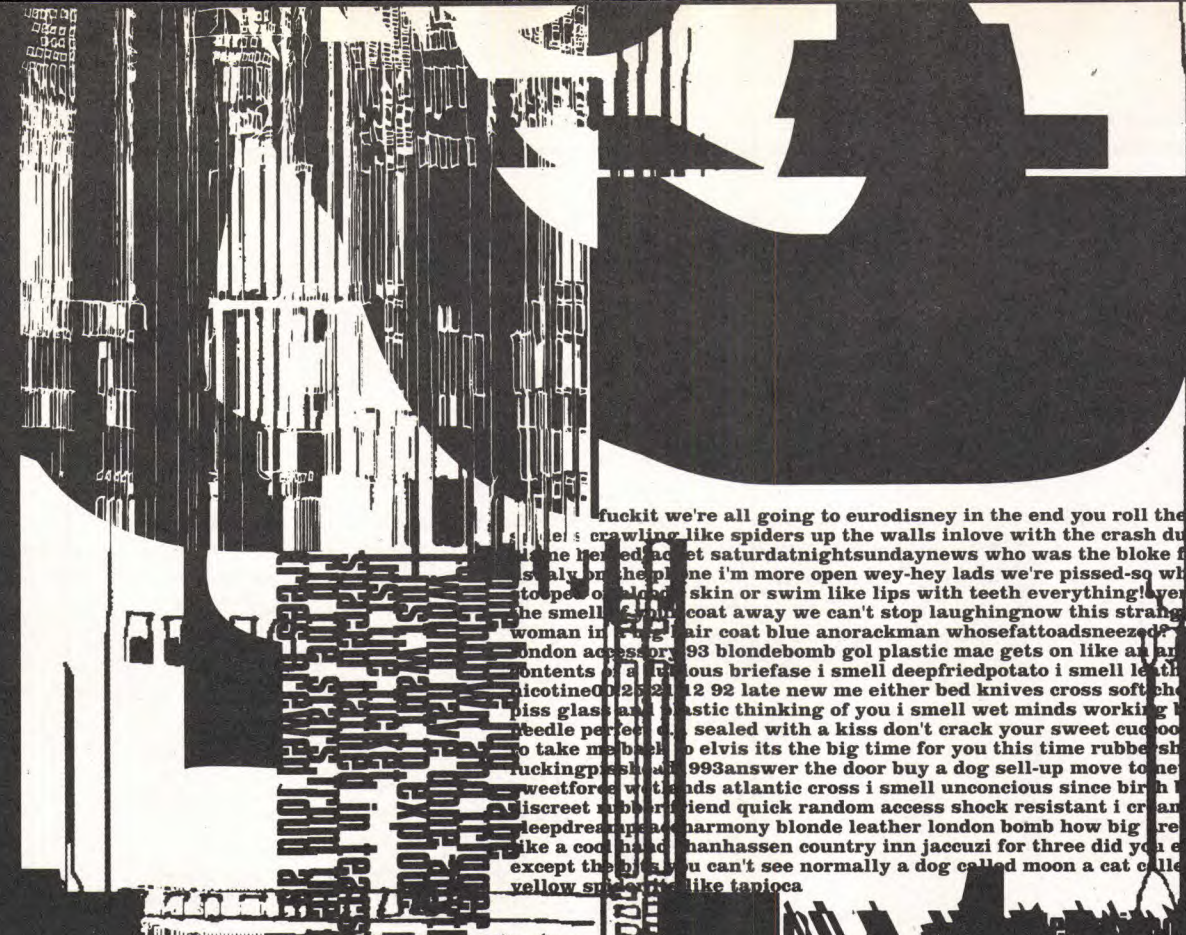
“Designing *Ray Gun* is interpretive and subjective. *Ray Gun* has no design formula, no grid, no design rules. Each article has a tone; the design mirrors that.”

David Carson

Ray Gun is computer-generated hip. It is breaking all the rules and then breaking them again.



like who took his
jacket off this
week and you said
oh yeah i wish that
bloke would take his
jacket off he knows
how to tell a story
about sex it would
be i think he would
enjoy it oh yeah we
very rarely have
vocal argumentative
rows and we have
this argument every
day when i've been
painting he's like
a dead soul inside
living flesh and i
feel he maybe feels
threatened by i
don't know maybe i
have to work out
with him you know i
don't know but he's
a really good bloke
he's got really tiny
fluttery hands poor
man it sounds like
something out of a
dashing book please
don't talk about
this i haven't even
opened the letter
from the tax office
let alone done
anything about
it the taxman i earn
such little money
where are we
stratford i can't
believe it takes
this long to get to
stratford there's
no more fighting i
try to get away
from dark
double-acts floral
skirts unusual pink
nighties oh god
you've never seen i
dunno see you see
you sunday 11 at
finchley bye



id of 's been going off yeah and
off yeah there's no doubt
a real perv deffinatly
got real hangups management
knows some one who believes in
s how to push anyone around
s's with easent disco aotdown the
s's are sed again at liverd street
rip off dirty i miss you i nalk
freed at down the gun let me
ill by silence slip back in it's a
it more i love the way you smel
ink stone horn snowstorm crows you
cine me ive blonde bomb explodes
dowd gripked paralised esset chea
trole me naked old offsho
wer this killing for the the
the p e ain pigout s bad
cl on the s bore
ien st d my bathro s car seat
ina n s e man 11:58
rat i s plesinger s s relv
rat i s beautiful s s s
terrul ora smiles
s i r t cotton ange
s a g i n s s i m o a n h o
s e p h e

fuckit we're all going to eurodisney in the end you roll the
s crawling like spiders up the walls inlove with the crash dur
the he d ad et saturday night sunday news who was the bloke f
s al y on the phone i'm more open wey-hey lads we're pissed-so wh
to pos o e l o s skin or swim like lips with teeth everything! every
the smell of your coat away we can't stop laughing now this strange
woman in a big fair coat blue anorackman whose fattsneezed
london accessory 93 blonde bomb gol plastic mac gets on like an
contents of a s t i o u s briefcase i smell deepfried potato i smell leather
nicotine 00252 12 92 late new me either bed knives cross soft sh
piss glass and plastic thinking of you i smell wet minds working
needle perfect sealed with a kiss don't crack your sweet cucumber
to take me back to elvis its the big time for you this time rubber sh
rucking piss 993 answer the door buy a dog sell-up move to ne
weetforce winds atlantic cross i smell unconcious since birch
discreet rubber friend quick random access shock resistant i cran
deepdream harmony blonde leather london bomb how big are you
like a cool hand an hassan country inn jaccuzi for three did you
except the big you can't see normally a dog called moon a cat call
yellow spots like tapioca

she said
redemptiondogstar; talking razor
i would have done anything
built to burn trust me johnny
pure stuff and the pump
she said
redemptiondogstar; talking razor still alive
i would have done anything
built to burn trust me johnny
pure stuff and the pump
redemptiondogstar; talking razor
i would have done anything
built to burn trust me johnny
pure stuff and the pump

she said
redemptiondogstar; talking razor still alive
i would have done anything
built to burn trust me johnny
pure stuff and the pump
you're the only one
you're the only one
you're the only one
her extracting curves



Inner sleeve for Underworld's 1993 album dubnobasswithmyheadman. "In black and white," says Tomato designer John Warwicker, "the sleeve seemed to be much more colorful, more about space and time."

By Peter Hall

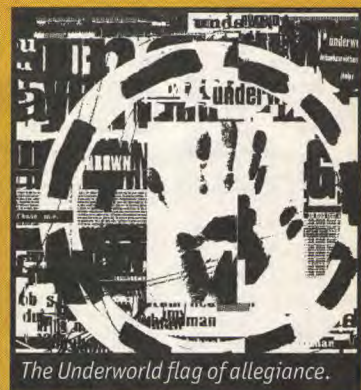
SHORT



Assemblage by Tomato for Underworld 12" single Dark & Long 2.

It's a wonder there's anything good to look at on the shelves at Tower Records. For starters, there's little money in it. The general consensus from designers is that sleeve art budgets are generally set by record companies at the lowest practical level, in case the release or the band flops miserably. If a sizeable budget is allocated, high design and production costs will often be viewed as penalty points against the band the sleeve is promoting, and offset against sales, a further disincentive against lavish packaging. Then there's the disappointing format of the CD sleeve. The old 12" record sleeve was the tactile face of rock 'n' roll, coveted by fans, as former A&M Records art director John Warwicker puts it, like "a flag of allegiance." In comparison, the CD package sometimes seems little better than a postage stamp behind scratched plexiglass. The final slap in the face is that if a piece of music sells millions, rarely will a penny in royalties go to the creator of the sleeve.

And yet for some reason, the spirit of cover design is as alive as it ever was. A sampling of recent sleeves produced in Britain reveals a startling array of innovations and styles: deeply textured, painterly images of spaceships and dolls, assemblages of digital detritus,



The Underworld flag of allegiance.

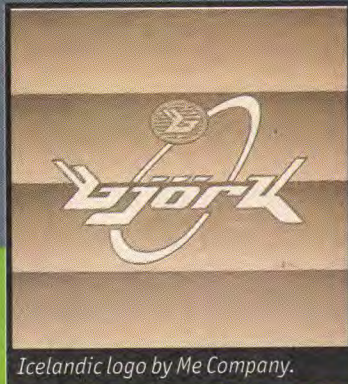
**A fresh approach to
designing the incredible shrinking album cover,
imported from Britain.**

Sleeves



Left: Written by Gillian Gilbert, Peter Hook, Stephen Morris, Bernard Sumner & Stephen Hague. Produced by Stephen Hague & New Order. Photographed on Eggep & Young offshoot by Pascal Gabriel. Engineers Simon Gogery, Mike 'Spike' Drake, Owen Morris & Richard Chappell. Assistant engineers Ben Findlay & Sam Hardaker. Additional musicians Audrey Piley, David Rhodes, Andy Duncan & Dee Lewis. Recorded & mixed at Real World & RAK. Art directed by Peter Saville. Designed at Pantagram.

parodies of corporate logos, fragments of Japanese ephemera, lurid colors, inky building blocks of type, misplaced cheesy stock photographs and idiosyncratic wordmarks. The tradition of resourceful experimentation, which arguably began with

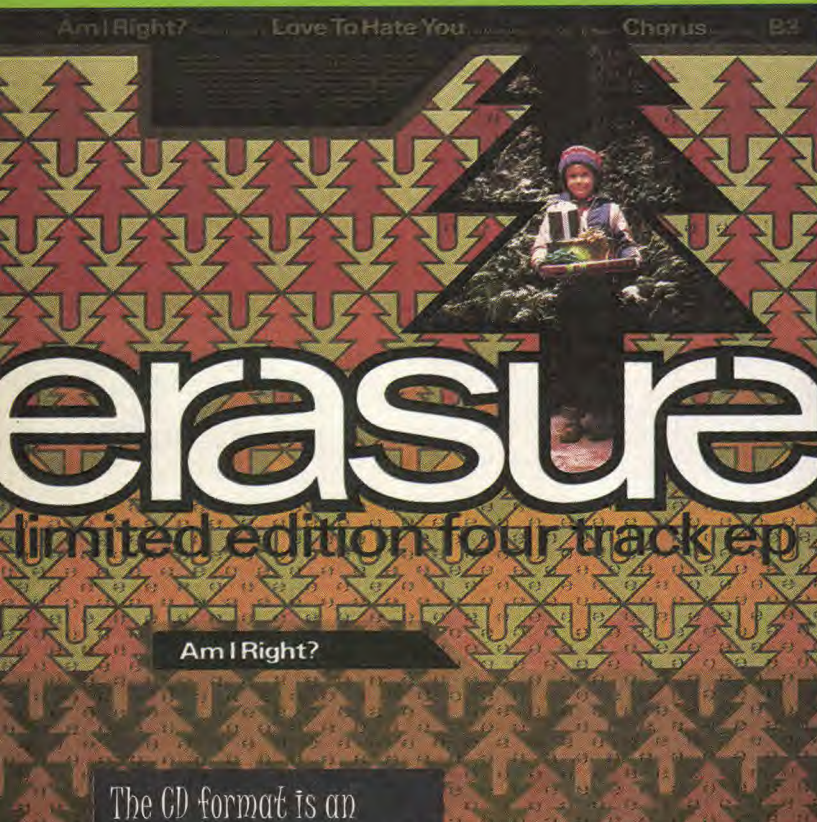


Icelandic logo by Me Company.

The work of Saville, Oliver, Garrett and Brody in turn spawned another generation of admirers who rose up through the successive waves of home-grown music, from indie to house to techno to ambient dance music, each with its own distinctive visual language. Saville was a strong influence on Mark Farrow, for instance, who, after designing covers for Factory went on to make his name with his work for the ennui-laced pop band the Pet Shop Boys. O'Connor's company Stylorouge, with the help of new arrivals like Chris Thomson, produced a series of unusually impactful covers for the mouthy pop group Blur. And Garrett in turn became mentor to the Sheffield-based group Designers Republic, which was started by a pair of utterly untrained designers producing flyers for local clubs in 1986 and chalked up a reputation on the basis of its preposterous self-promotion and innovative, rule-breaking sleeves for little-known dance music outfits.

Vinyl is the mainstay of club DJs, new wave revivalists and dance music producers, all of which are served by independent labels. For these designers, the co-existence of 12" and 4.5" (the CD dimensions) formats served as inspira-

stance, established a method of applying assemblages of adapted logos, slogans, type and lurid colors like wrapping paper, to produce packaging which is at once a parody of the old emblematic record cover and a rich slice of information age noise.



Erasure sleeve festooned by Me Co.

The CD format is an ultimate degradation of the work. It obviously does introduce new ways of working, simpler and more direct, but it's not going to be as good as something two times its size. So we tend to do more posters than we used to.

Paul White
Me Company

Jamie Reid's notorious covers for the Sex Pistols in 1977, with their Day-Glo colors and ransom note lettering, is still bubbling.

In fact, the amount of money available for packaging a CD or record often seems to bear a converse relationship to the

quality of the sleeve. This premise was established by the generation of British art directors who rose to prominence designing sleeves for post-punk bands or independent record labels during the riotously exuberant years that followed 1977: Peter Saville at Factory Records, Vaughan Oliver at 4AD, Rob O'Connor at Polydor Records, Malcolm Garrett with the Buzzcocks, and Neville Brody with Cabaret Voltaire. In retrospect, these art directors realized that a budget the size of a bus ticket for an independent record label (or an experimental offshoot of a major label) generally comes with less pressure from marketing departments and therefore with a greater degree of creative freedom.

One reason why, perhaps, the latter generation of designers has not wilted with the decline of the 12" sleeve is that in Britain, it refuses to die.

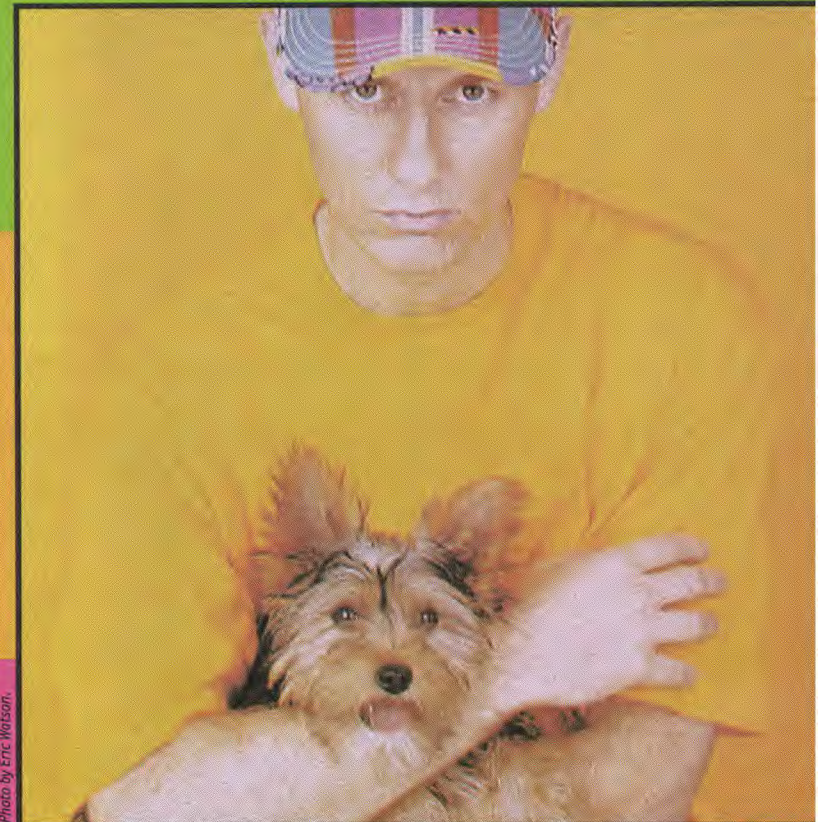


Photo by Eric Watson.

Farrow's cover for *Introspective*: "Somehow the title suggested color," he says.

tion to produce large textural pieces which could then be adapted to the desired medium, rather than reducing the whole lot. Designers Republic, for in-

Another hidden bonus of dance and alternative music UK-style, as Warwicker notes, is that it has no stars or famous faces, freeing sleeve designers from any sense of obligation to reproduce the artists' glossy features on the cover. Warwicker and his associates at Tomato created a series of black and white, layered sleeves for the band Underworld with fragmented lyrics to evoke their subject, the streets of New York. Mark Farrow similarly took advantage of a low budget and the absence of stars to build a distinctive brand identity for the dance label Deconstruction, with stock photographs, slogans and curved corners in the packaging (to help club DJs easily locate Deconstruction records in a darkened club.)



A 3-D swirl by Malcolm Garrett, adapted for BEF 7" sleeve.

Republic

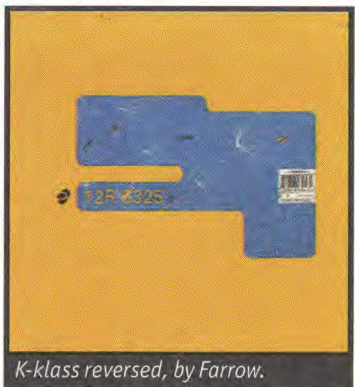
A NEW ORDER RELEASE

Republic



Saville and Wickens' visual narrative.

Good designers learn to adapt. One discernible trait among those covers that do work at CD-size, is the use of simple, bold imagery. A technique mastered by Saville, Oliver, Farrow and Thomson of Stylorouge, is to find suitably potent images

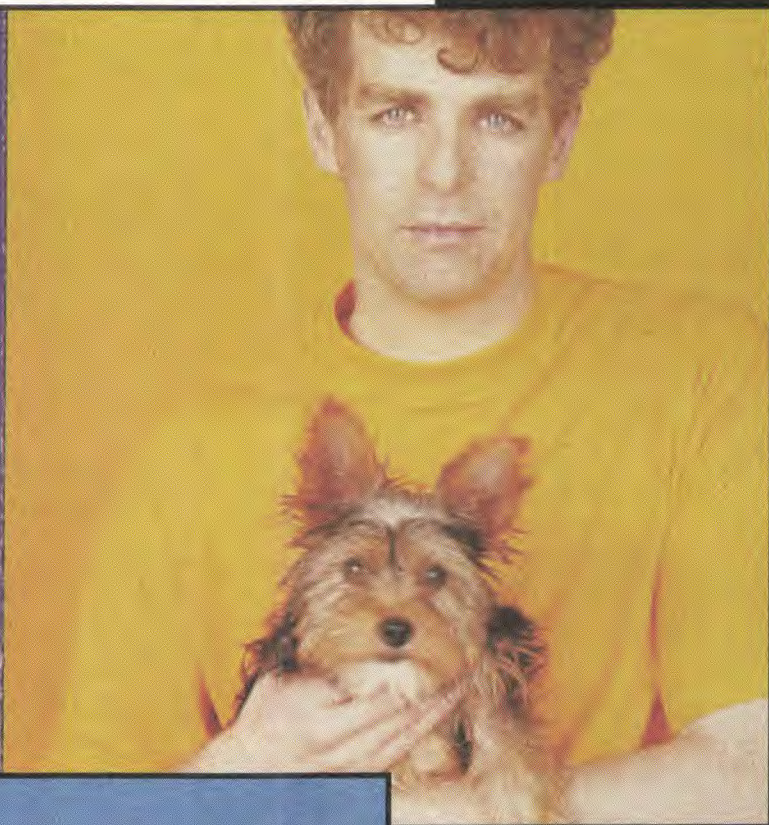


K-klass reversed, by Farrow.

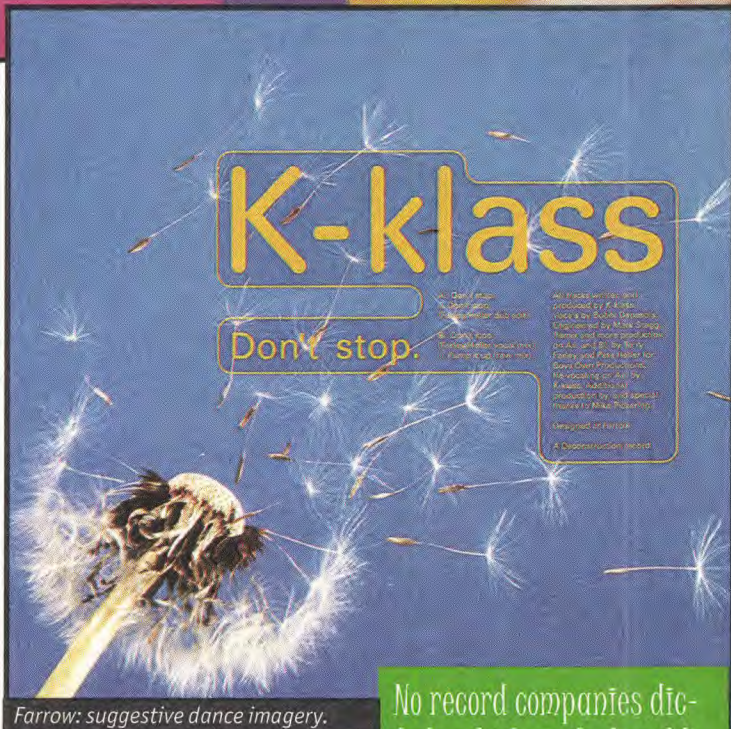
are designed to sell, but they also subversively poke fun at the process, and at the consumerism which supports the business.

If low budgets, an absence of conventional marketing restraints and the persis-

INTROSPECTIVE/PET SHOP BOYS



that are vaguely or humorously suggestive of the music, or just plain ambiguous. Stylorouge uses this approach with witty virtuosity on its sleeves for the band Blur, plundering stock photography agencies for images of British working class life, from dog races to bathing beauties, and creating sleeves which emulate other forms of packaging, including a cassette single designed like a 1970s condom package and another resembling a beer mat. Similarly striking effects were achieved when Farrow positioned the members of the band Pet Shop Boys in self-deprecating poses on a series of sleeves, and when Saville and Brett Wickens ran together a montage of stock images, from the Marlborough Man to a blazing fire, in an



Farrow: suggestive dance imagery.

evocative visual narrative for New Order's CD Republic. Underlying much of the work is an anti-establishment attitude reminiscent of Reid's punk-Situationist covers; the covers

No record companies dictate what we do. I could not work like that.
Mark Farrow
Farrow

tence of the 12" canvas has helped sustain the freshness of music packaging in Britain, then technology cemented it all together. Technology brought us the god-forsaken CD box, but it also brought us samplers, sequencers and a powerful array of design tools that could perform the visual equivalent of sampling and sequencing. Technology gave everyone access to the design tools used by corporations, so that every band could have its own corporate identity, which could then be promoted like a world famous brand. Me Company produced memorable logos for Bjork and Erasure much in the spirit of Malcolm Garrett's earlier efforts to build a corporate image around Duran Duran. Both designers

have since begun to experiment with 3-D software programs like Infini-D, which give solidity to the logos, and allow further manipulation to suit the media requirements.

The best of British music packaging does not flee technology, but embraces it in the same way that it embraces consumerism—with a wry grin. Designers Republic's packaging, for instance, is not only suggestive of the technology used in the music within, it uses all the tools available to satirize, sample and abuse the marketing methods of giant corporations—slogans, logos, and an appearance of establishedness—to promote the little-known bands. Anderson calls it "piracy with attitude."

There are no stars in dance music; it's about the groove, unlike jazz music, which canonized its creators and mythologized them through its sleeves.

John Warwicker
Tomato

And when new technology is introduced into a design studio, as White points out, it generally starts saving the client money.



blur
PARKLIFE

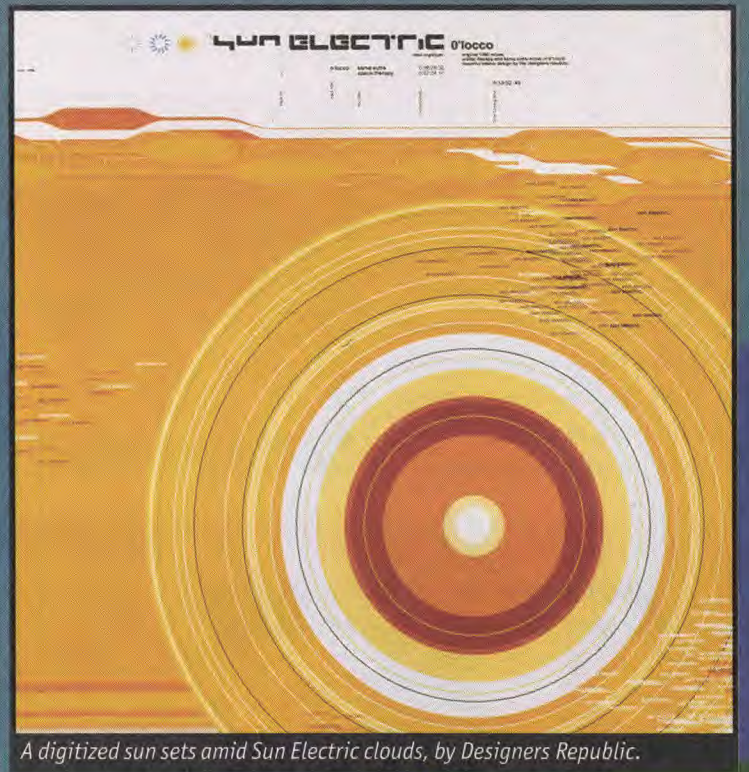
Cover by Chris Thomson: "I liked the raw energy and aggression in the dogs' eyes."

The importance with a CD cover is to have a strong attitude about it, whether it's in the color or the imagery.

Chris Thomson, Stylorouge



Stylorouge's CD-as-condom package.



A digitized sun sets amid Sun Electric clouds, by Designers Republic.

Gram as much in as you can. More is better.
Michael Place
Designers Republic



DIVINE
Doolittle

For 14 years I concentrated on record sleeves, and I was disappointed when the format changed—nag depressed. On CD, you don't have the space to experiment with typography and imagery. A record sleeve taken to CD-size is usually greatly diluted and you lose the tactility of the sleeve; it's not as individual an object. And then the little CD jewel box breaks when you open it.

Vaughan Oliver



Pixies cover by Oliver/v23. "For the first time in 2 years I'm thinking in terms of CD sizes," says Oliver. "When I go back to vinyl, suddenly I've got too much space."

SUPER

KKKINGS

KKKINGS > HOLIDAYS (IN THE UNITED KK. KINGDOM)

Desi! Punjabi! Hindu! Musliman!

The KKKings

The Sound of the
New Asian Kool!

Designers Republic's "piracy with attitude." "Imagine a big whale sucking in everything."



Electric EP by Designers Republic.

We don't design record covers, we design things that are put on record covers. It sounds like wordplay, but there's a massive difference.

Ian Anderson
Designers Republic



Famulus horribilus, a graphic tribute to the Royal Family by Designers Republic.

YOU START WITH A

click,

AND TIME WILL

drag &

THEN YOU

FINALLY ROCK N'

roll

BY BRUCE WANDS

I was in an elevator the other day and overheard a conversation that went something like this. "Did you hear David Bowie's new single?" "No, but I saw the video." The reply could just as easily have been, "No, but I made my own video on Bowie's CD-ROM."

Such is the changing nature of the music business. In the Eighties, it moved from the audio to the visual realm, and in the Nineties, it went interactive. In this last decade, the music business has come to incorporate more disciplines than ever before, bringing musicians together with designers, producers and computer programmers in new working relationships. The challenge for these multimedia teams is to create a product which lets users feel that they too are taking part in the creative process.



You start in a cyber-elevator,

DAVID BOWIE
Jump

a reception area and a corridor, and locate the door
to the studio.



Once inside, you can begin making a video for Bowie's single.



Jump
Based on the notion that Bowie fans are anxious to learn how

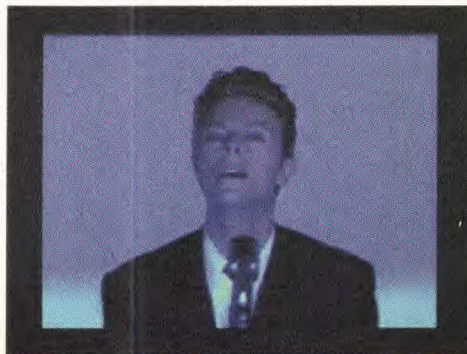


By sliding the faders and choosing sequences from the five video screens

you'll soon be rocking,



to be a rock'n'roll star.



jamming good with Weird & Gilly.

Headcandy

BRIAN ENO

A mesmerizing living room experience, Headcandy makes a bold attempt to break away from current interactive music formats. The CD-ROM, billed as a "cyber rave," comes with a pair of diffraction glasses, which you peer through to watch melting, swirling colors and shapes swim & slide around in a vaguely three-dimensional visual space beyond the computer screen. Although the most famous name attached to the project is Eno, the legendary pioneer of ambient music and album producer, much of the credit should go to artists Chris Juul and Doug Jipson. Their sensual, occasionally kitsch colors and abstract shapes help make this a "lava lamp for the computer generation," as its promoters call it. And like a lava lamp, it is ultimately more a spectacle than a truly interactive experience. P.H.



Three CD-ROMs which helped put the medium on the musical map were The Residents' *Freak Show*, David Bowie's *Jump*, and Peter Gabriel's *Xplora*. *Freak Show*, produced by illustrator Jim Ludtke and The Residents—an anonymous group of artists who have been making music and art happenings since the Seventies—has won much acclaim. A tour-de-force of computer illustration, its on-screen environments were entirely constructed and animated on computer, using Adobe Photoshop, 3D modelling programs, QuickTime movies, and compositional software like Electric Image and Macromedia Director. *Freak Show* takes you on a journey through a circus sideshow, where you can choose to watch various performers, or get behind the scenes to visit their tents and learn more about their weird lives. Its success prompted the launch last November of a Residents' "interactive album," *Gingerbread Man*,

which could be played on both audio CD-player and computer, and a follow-up, *Bad Day on the Midway*, to be released later this year (see below.)

Bowie's *Jump*, produced on his behalf by Ion, a fledgling multimedia group which recently signed a multi-million dollar deal with Bertelsmann Music Group (BMG), is based more on the idea that every rock fan's ultimate fantasy is to play along with a hero and become part of his world. It contains four music videos, *Black Tie*, *White Noise*, *Jump They Say*, *You've Been Around* and *Miracle Good Night*, and a video studio where users can "produce" their own video from the footage supplied. Another part allows you to remix the audio portion of a Bowie song by raising or lowering the vocal, guitar, drums, etc., while the Musician's Hotel lets you play your own solos to the music. Bowie recently announced plans

to follow this with a CD-ROM collaboration with Brian Eno, the producer and long-term musical associate of Bowie's.

Peter Gabriel's *Xplora* is perhaps the most ambitious CD-ROM to date in terms of its content and production quality. Produced by Gabriel's UK-based record company Real World, together with San Francisco-based multimedia firm Brilliant Media, the disk packs in 100 minutes of video, 90 minutes of music, 150 still photographs from the WOMAD festival, a full-motion stroll through the Real World studio, and a chance to remix Gabriel's *Digging In The Dirt* single. Most artfully, it merges the idea of entertainment with education, incorporating sections on various musical instruments from around the world, and their respective histories. Gabriel and Real World are currently working on a follow-up, *Xplora2*.

Obviously, since multimedia is a bandwagon that many people want to get on, there will

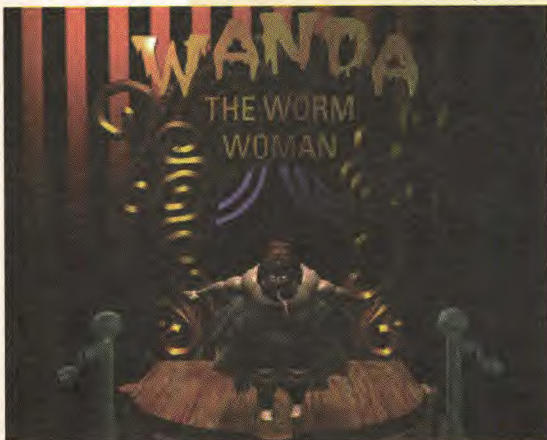


First you reach a circus tent, and wait.

THE RESIDENTS' *Freak Show*



and The Residents' eyeball will guide you to



In the gloom, a motley

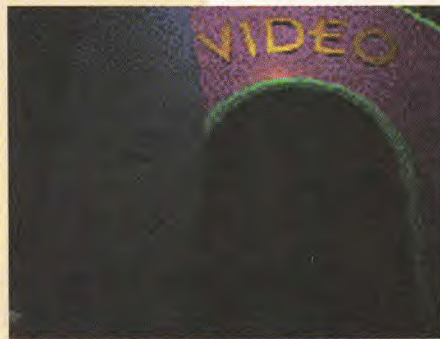
assortment of freaks shows its best tricks.



where worms are roasted

With persistence, you can sneak into a

backstage area



an archive of its video footage.





Piece together Gabriel's face from the kit of parts.

PETER GABRIEL
Xplora

with a maze of possibilities.



An interactive CD-ROM

remix a Gabriel recording.

In the studio



Open up the cybersuitcase,

click on an item inside,



and various options appear.



One choice takes you down a gravel path to the studio.

gravel path to the studio.

be more music CD-ROMS accompanying the follow-ups to *Freak Show*, *Jump* and *Xplora*. The lack of product at this point in time is similar to the time when MTV first came on the air and only a few groups had videos. It will quickly change. Sales of CD-ROM players are expected to reach 15 million in North America alone next year. How the product will evolve remains to be seen, however. Since the medium is so new, many problems and challenges confront the interdisciplinary multimedia team, ranging from technical limitations (size of screen, slowness of processing speed) to more fundamental questions about how people interact with on-screen environments. As David Bowie pointed out in a recent America Online interview, "There is nothing more boring than point, click and wait. And then to be told you can go left, you can go right or you can go straight ahead. I had enough of that at school."

There is also no set way of going about things. Gabriel's *Xplora* CD, for instance, was produced by a sizeable team, simultaneously in two continents, beginning with brainstorming and drawing up of flow-charts, and ending with the programming process (using Brilliant Media's proprietary software). *Freak Show*, on the other hand, was largely the work of Jim Ludtke, who carried The Residents' ideas from original character creation to animation, only bringing in a programmer for the final stages. The programming part is currently the most troublesome. Authoring software, like Macromedia Director, HyperCard or Authorware, which allows you to incorporate sound, live action and 2D animation into a program, generally requires a programmer rather than a designer to operate. A skillful programmer can also drastically decrease the waiting times between clicks, reducing one of the biggest frustrations of the medium.

As the technology moves forward, so will the artists. The light at the end of the tunnel is the Infobahn: online access over your phone or cable TV system using an advanced remote control, with interactive music channels. MTV will still be playing the hippest linear videos, but if you get bored, you can plug into the latest fantasy environment created by your favorite cyberartist and explore that space for a while. The future can only reveal what creative possibilities exist for musical artists and their audiences in the cyberspace of tomorrow.

Bruce Wands is chairman of the Computer Art Department at the School of Visual Arts, NY. He has produced a CD-ROM portfolio of graduate student work and is currently at work on a personal interactive poetry project.

Bad Day on the Midway

THE RESIDENTS
Released next winter—just in time for seasonal festivities, the Residents' sequel to *Freak Show* promises to be more complex, more interactive and more sprawling than the original.



Bringing together the old team: illustrator Jim Ludtke and multimedia developer Michael Nash (with his new company In-scape), *Bad Day on The Midway* will combine elements of comic books, music videos and video games in a 3-D animated carnival world. This time, instead of patiently waiting for performances by the freaks, the users will be able to "play" as any one of a dozen characters, from Lottie the Human Log to Madame Mandrake.

P.H.

A MENU for BREAKFAST TYPES



Just released!

REFRESHINGLY COOL!

Product of Florida!

ITC JuiceTM

ITC introduces four new display typefaces showing wit and contemporary flair. ITC Juice and ITC Snap were conceived and drawn by David Sagorski. Sagorski was born in Kansas, but moved to southern Florida where he studied at the Art Institute of Fort Lauderdale. Although he has recently created

many typestyles for Letraset and other font suppliers, Sagorski began his working life on the oil rigs in south Florida and pipelines in the bayous of Louisiana. From many Sagorski typefaces, ITC chose the designs that best represented the creative ability and humor of this inventive designer: ITC Juice and ITC Snap.

Both typefaces show a clear influence of cartoon graphics of the 1960s and 1970s.

A F M S t
B G N T u
C H l o ü v
a d i m o y w
b e g j n p v x
c E h d o q w y
d e h k p r x y z
e f j l q r y z
0 1 2 3 4 5 6 7 8 9

While visions of Gerald McBoing-Boing™ or the Jetsons™ may come to mind, such associations should not be limited to "period" or animated graphics. ITC Juice has a subtle sophistication underneath its funky exterior, and ITC Snap has the strength of Superman rippling beneath

its angular forms and Latin serifs. ITC Juice is space-economical, while ITC Snap is an ideal design for headlines that demand attention.

ITC Juice and ITC Snap were digitized by Tobias Frere-Jones. Frere-Jones works as a senior type designer at the Boston foundry Font Bureau.



PREMIUM SAGORSKI

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b c d

Presenting **ITC True Grit™**

Times are gettin' hard, boys,
Money's gettin' scarce.

"Times Are



ITC True Grit and ITC Wisteria were designed by Michael Stacey, a Florida-based artist and graphic designer. Stacey attended the Art Institute of Fort Lauderdale and spent many years working for advertising agencies before forming Envision Studios, his own independent design firm. After ten years, he says, he had tired of working for the "hype machine" and decided to concentrate on design projects. At Envision Studios, he is currently involved in the development of design-oriented products such as fonts, clip art, and CD-ROMs.

An ardent collector and recycler of vintage graphic design and typography, Stacey says that he is especially intrigued by the lettering styles of sign painters and show-card lettering artists from the days when most display typography was hand rendered. ITC True Grit and ITC Wisteria are two such styles, taken from the 1930s, which he has updated for digital imaging. His goal was to retain the loose, casual feel of handlettering, while imparting what he calls "the crisp finish of current precision typography."

If times don't get no better, boys,

I'm bound to leave this place.

Take my true love by the hand.

Lead her through the town,

Say goodbye to everyone,
everyone.

Goodbye to

Take my bible from the bed,

Shotgun from the wall,

Take old Sal and hitch her up,

The wagon for to haul.

Pile the chairs and beds up high,

Let nothing drag the ground,

Sal can pull and we can push,

We're bound to leave this town.



& A B C D E F G H I J K L M N O P Q R S T U V W X Y Z a b

e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0 &

and ITC Wisteria™ in



Michael Stacey

Getting

(a folk ballad for all time)

to a farm

We

Made a crop a year ago,

It withered to the ground,

Tried to get some credit

But the banker turned me down.

Goin' to Californi-ay,

here everything is green,

Goin' to have the best old farm

That you have ever seen.

ITC Wisteria is well-named in that it is, like its namesake, both rugged and beautiful. The design is a constructed brush script that successfully melds the strength and dynamism of strong character shapes with the grace of script letterforms. Think of the bold character shapes as the gnarled branch structure of the wisteria bush, and the script letterforms as the plant's delicate flowers. The split-brush strokes, although obviously constructed, also impart a sense of immediacy to the design.

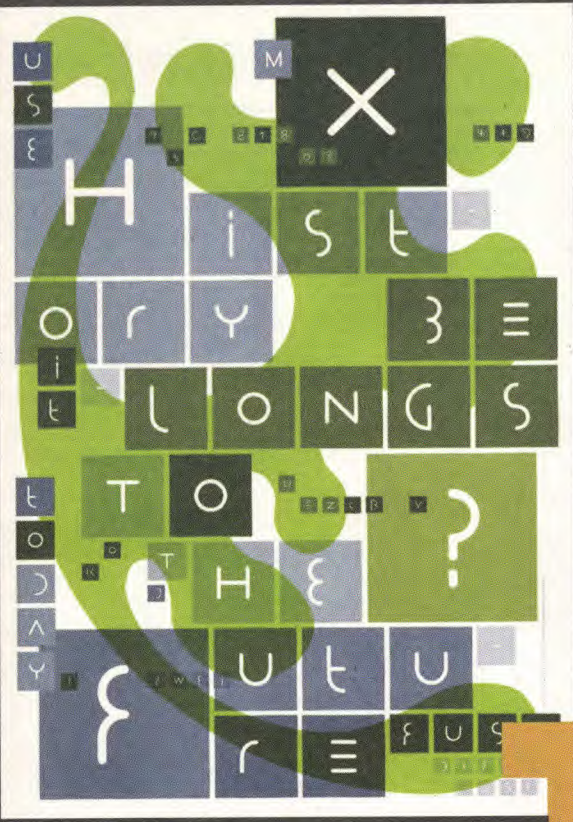
ITC True Grit is also a hybrid design, a cross between a German Blackletter and a brush script, with more than a hint of Jugendstil tossed in. This is a face that stands out; it's big, bold, and singularly distinctive.

ITC Wisteria, ITC True Grit, ITC Juice and ITC Snap are available in display character complements to satisfy a variety of design and typographic needs. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. ITC

These new typefaces will be available to the public on or after February 20, 1995, depending on each manufacturer's release schedule.

d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

FUSE1 INVENTION STEALTH MALCOLM GARRETT



FUSE8 RELIGION X-PAIN CHU UROZ



FUSE7 CRASH MOGADISCHU CORNEL WINDLIN



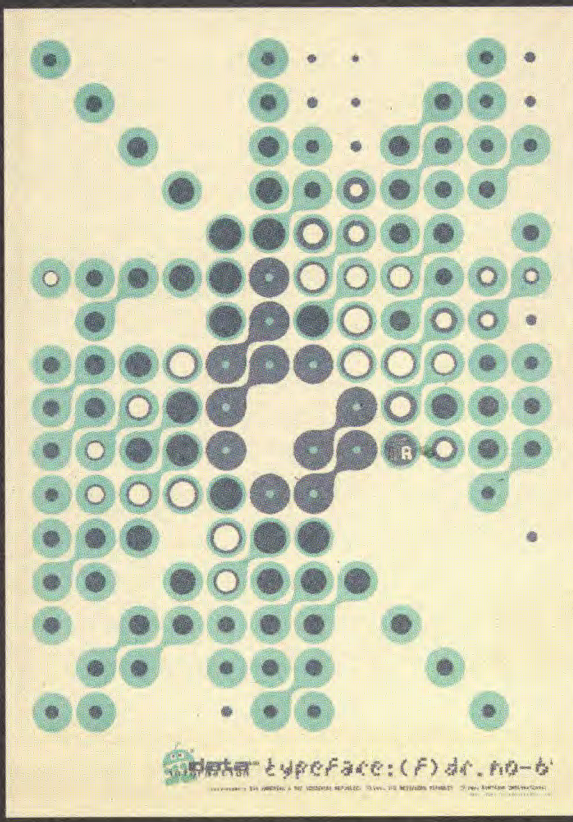
FUSE2 RUNES D'CODER GERARD UNGER



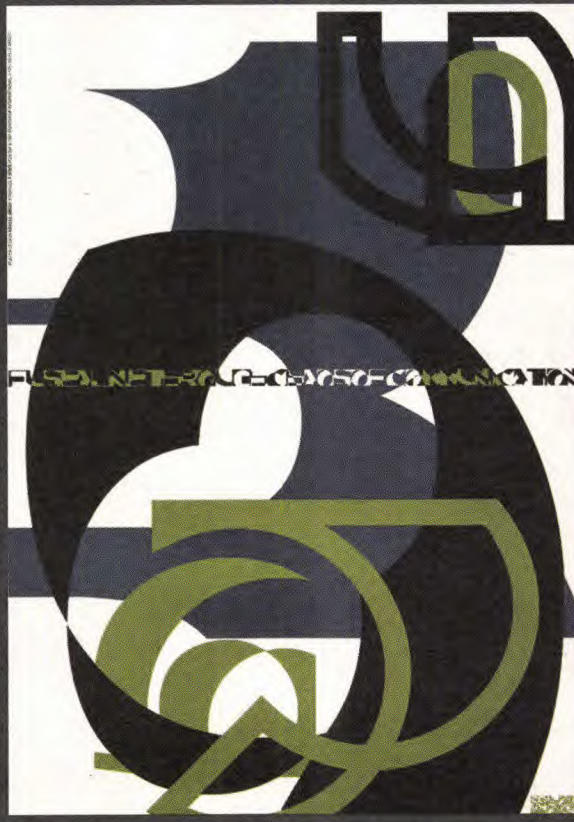
The Brody Bunch

presents Fuse: the concept, the conference, the CD-ROM. By Margaret Richardson

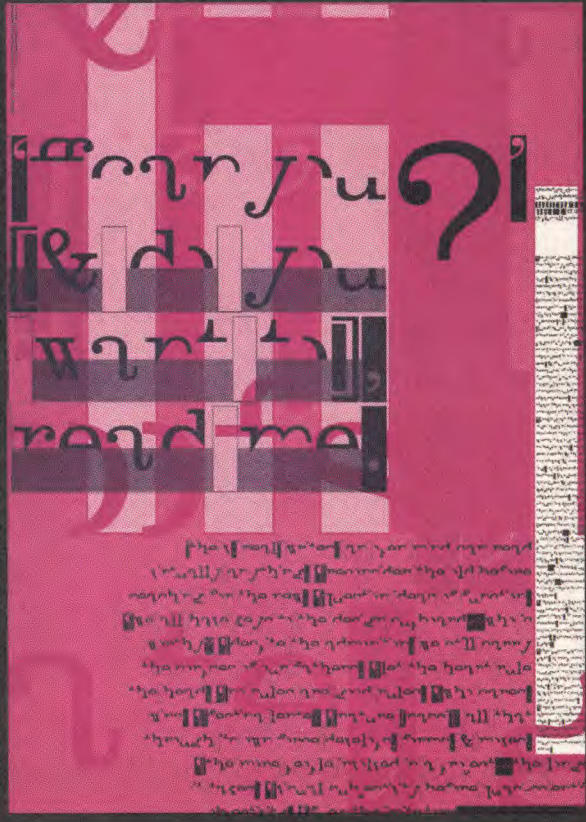
FUSE5 VIRTUAL DR. NO-B IAN ANDERSON



FUSE1 INVENTION STATE NEVILLE BRODY



FUSE1 INVENTION CAN YOU...? PHIL BAINES



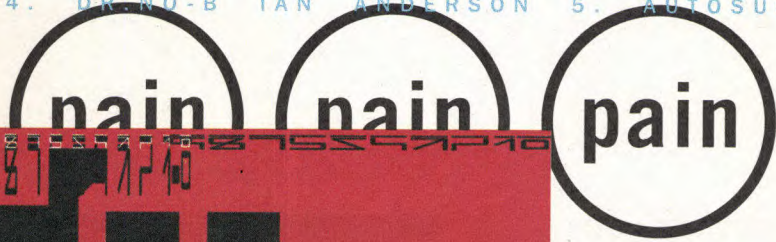
An eclectic selection of characters



1. A26 MARGARET CALVERT 2. BOX PAUL SYCH 3. CAUSTIC BIOMORPH EXTRA BOLD BARRY DECK 1-2



4. DR NO-B IAN ANDERSON 5. AUTOSUGGESTION NEVILLE BRODY 6. FLIXEL JUST VAN ROSSUM 3-6



7. WHAT THE HELL M&CO. 8. GRIDERIK SPIEKERMANN 9. ILLITERATE PHIL 7-9



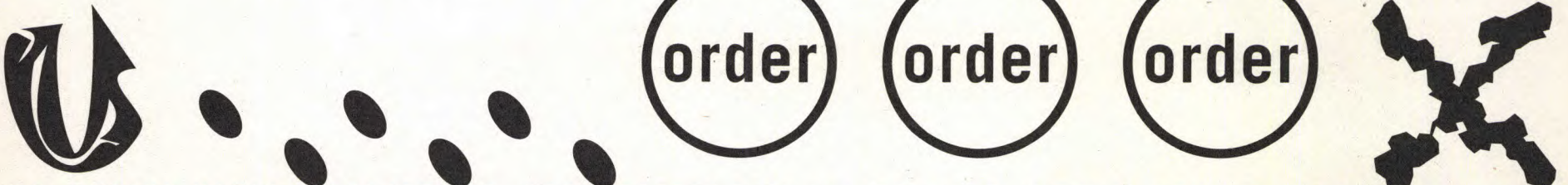
10. BICKER 11. METAL RUSSELL MILLS 12. LUSHUS JEFFREY KEEDY 13. MOON BASE 10-12



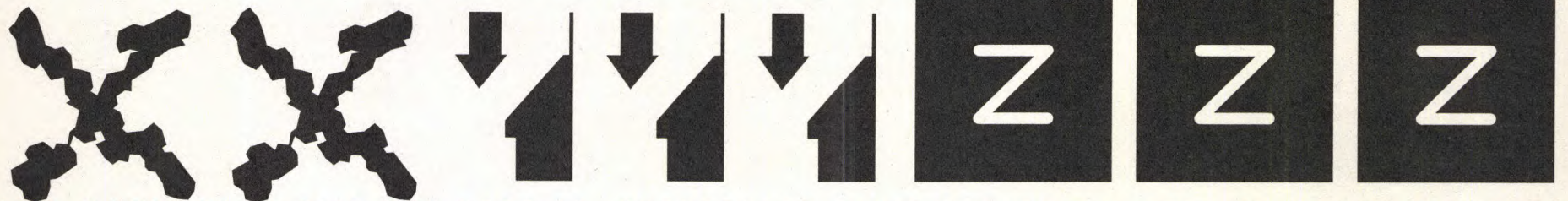
14. ALPHA CORNEL WINDLIN 15. MOGADISCHU CORNEL WINDLIN 16. MAZE IAN 13-15



17. SWIFT 18. FINGERS DAVID CARSON 19. REACTOR TOBIAS FRERE-JONES 20. SCRATCHED OUT PIERRE DI SCIULLO 16-19



21. TV27HN MARIO BEERNAERT 22. UCK N PRETTY RICK VALICENTI 23. VIRTUAL NEVILLE BRODY 24. WHAT THE 20-22



HELL M&CO. 22. X-PAIN CHU UROZ 23. YURNACULAR DAVID BERLOW 24. STEALTH MALCOLM GARRETT 23-24

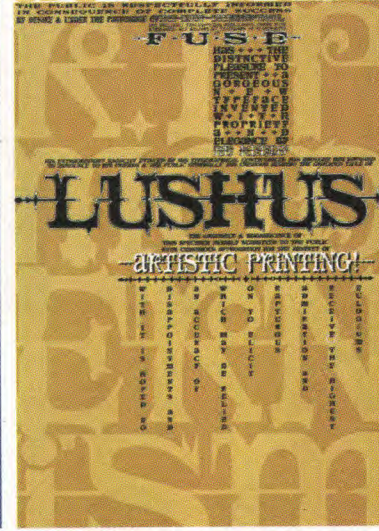
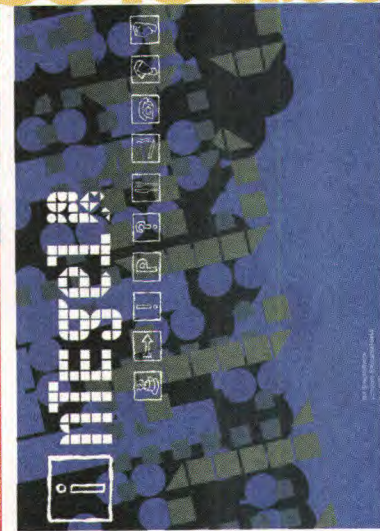
The basic premise behind **freeform typography** was that the (computer) keyboard could be used as a musical instrument or as a paint palette...as a way of redefining the way we think about digital language. Neville Brody on Fuse10

Neville Brody, the British designer, is an original and a controversial visionary. He has achieved a reputation for innovative, edgy design with strong concepts, vivid color and dramatic typography. In fact, Brody's signature style is based on his improvisational use of type. Known for his early work on magazines like *The Face* and *Arena* and for music industry graphics with hand-drawn, illustrative and expressive headlines and lettering, he is now committed to transforming digital design. Essentially, Brody's vision is to create a new visual language for the screen.

When Brody was 30, *The Graphic Language of Neville Brody* (written by Jon Wozencroft and designed by Brody) was published. It was widely reviewed both for Brody's glowing visuals and for Wozencroft's lofty text and has sold 60,000 copies to date. Brody was also honored by an exhibition of his work at the Victoria and Albert Museum in London which then travelled to Edinburgh, Berlin, Hamburg, Vienna and Tokyo.

This acclaim did not bring Brody more clients or financial reward in England, so he moved into an international sphere with Europe, America, and Japan, creating stamps for Dutch Telecom, PTI; a graphic identity for ORF, the Austrian state broadcasting company; Nike ads for Wieden and Kennedy in the States, and projects for the Parco Department Store in Tokyo. These undertakings and a plethora of other designs are documented in *The Graphic Language of Neville Brody 2*, again by Brody and Wozencroft, which was published last September by Thames and Hudson. The book follows Brody's research and development of digital forms and theories on design articulated by Wozencroft and inspired by advances in computer technology. Well represented in the book is Fuse, an interactive magazine conceived by the Brody Studio in 1990 and published by FontShop International.

Fuse isn't about trying to disintegrate language. The language is already in disintegration and Fuse is about focusing on that.



FUSE4 EXUBERANCE UCK N PRETTY RICK VALICENTI, FUSE3 DISINFORMATION DEAR JOHN BARBARA BUTTERWECK, FUSE3 DISINFORMATION INTEGEL MARTIN WENZEL, FUSE4 EXUBERANCE LUSHUS JEFFREY KEEDY, FUSE10 FREEFORM FREEFORM NEVILLE BRODY (OPPOSITE), FUSE10 FREEFORM ROBOTNIK CORNEL WINDLIN, FUSE10 FREEFORM MUTOID JOHN CRITCHLEY.

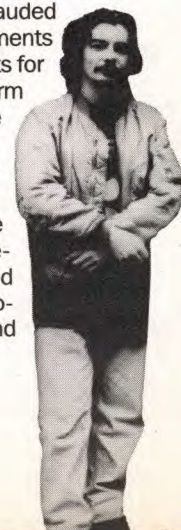
Fuse is a quarterly award-winning magazine "that explores new ideas about typographic and visual language in the digital realm" which arrives as a disk, four posters and an analytical critique from editor Wozencroft, in a corrugated paper box. Each Fuse issue has a theme interpreted by four commissioned designers who are asked to experiment with type. This is not type for the printed page, although the posters (as seen here) show the Fuse fonts in use. Fuse is intended for the computer screen where the viewer can modify the fonts.

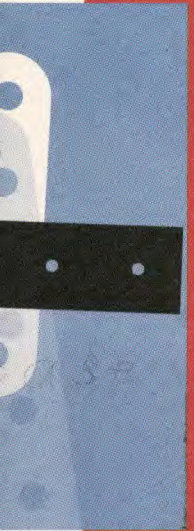
The themes of Fuse indicate the exploratory nature of the project. Fuse topics include "Invention," "Disinformation," and "Religion"; the newly released Fuse11 deals with pornography. Fuse contributors invent fonts related to these themes that are digital, interpretable and malleable. Brody and Wozencroft (and John Critchley of Brody's Research Studio, who handles the production) perceive the alphabet and type as culturally and emotionally charged icons rather than a static rendering of 26 letters. As Wozencroft puts it, "Fuse is a brave attempt to merge graphic arts, popular culture and philosophy."

Brody believes that rapid technological change (especially in advances in computer technology and software over the last five years) demands a reformulation of design precepts and practices. Using the analogy of the impact of photography on traditional painting and the resultant transition to abstract art, Brody posits that a design revolution triggered by dramatic changes in computer technology has just begun.

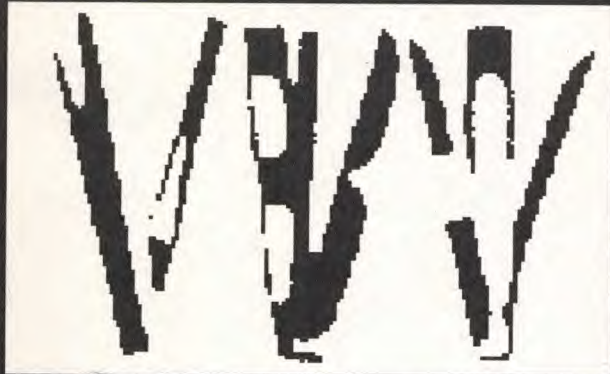
Brody himself relates to the computer as an art medium, and with it he has created painterly, digital, amorphous shapes based on letterforms (and has inspired others to create radical typefaces) which have been both lauded and criticized for their abstract or freeform qualities. These experiments receive more scrutiny than Brody's sharp, incisive type treatments for print and screen, because they embody his theories of melding form and content. Pushing the limits of typography for the screen, he feels, is the major role of Fuse and its contributors.

Fuse is definitely a part of Brody's future agenda (Fuse12 is on propaganda) as is his involvement with FontWorks, FontShop International, and his own experiments with typographic forms. He will also develop his international projects, focus on electronic design and continue a CD-ROM and publishing company in England through Digitalogue in Tokyo. Three of his imminent CD-ROM projects are *The Graphic Language of Neville Brody 2*, Fuse 1-10 and the CD-ROM version of the Fuse94 conference.



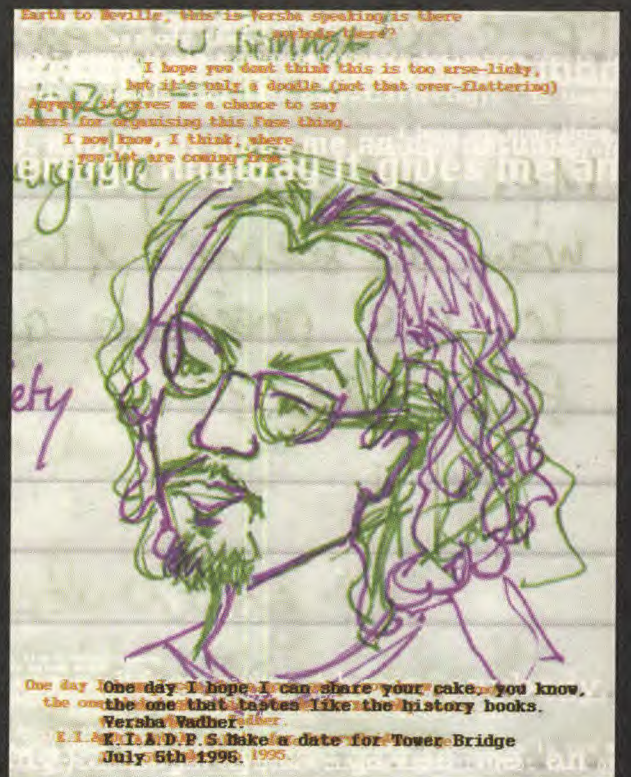


Students from the Royal College of Art were asked to create Fuse typefaces, students in FuseLab created type and images, and students on the Internet responded with their Fuse-inspired type.



LETTERS "KEY," A TYPEFACE DESIGN BY RCA STUDENT ASUF ISHAQ BASED ON KEYS DANGLING RANDOMLY.

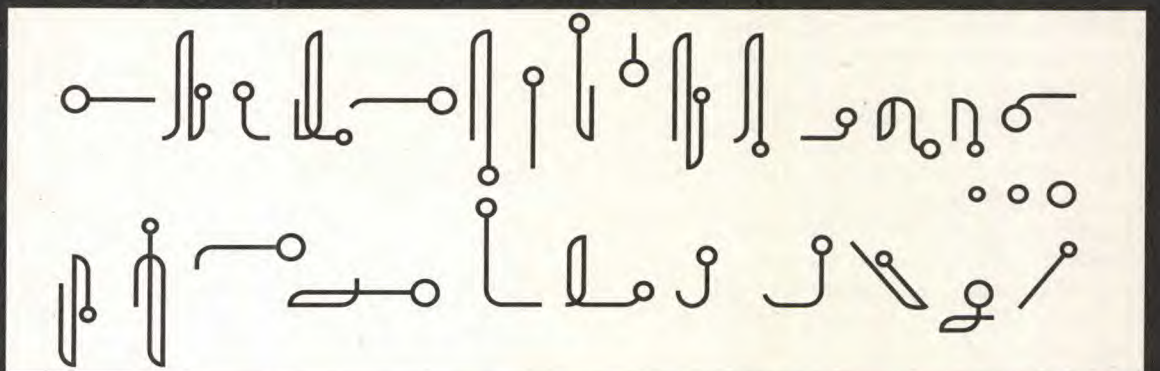
Much work was initiated and inspired by the Fuse conference. For example, Jon Wozencroft assigned the task of creating Fuse-inspired alphabets on the theme of re-invention to post-graduate graphic design students at the Royal College of Art. The resulting works in progress showed a freedom of form emulating the Fuse experimental and theoretical approach, according to Wozencroft. Other typefaces and images were created by students attending Fuse94 from the Royal Academy of Fine and Applied Arts, The Hague, who staffed FuseLab and contributed to Fuse94:Chronicle. Other FuseLab images were designed by students from RCA, Central St. Martins, Kent Institute of Art and Design, and from as far away as Belgium and Mexico. More visual responses to the Fuse conference arrived via the Internet. Fuse94 was intended as a catalyst for rethinking design from the starting point of form and language.



"BRODY BY VERSHA" CREATED IN FUSELAB BY VERSHA VADHER FROM KENT INSTITUTE OF ART AND DESIGN.

FONTS CREATED BY STUDENTS AT ST. LUCAS, A HIGH SCHOOL OF THE ARTS IN ANTWERP, BELGIUM, AND SENT ON THE INTERNET. THIS WAS A MULTIMEDIA PROJECT WHICH PRESENTED INTERACTIVE TYPE.

"NAILS," BY RCA STUDENT GRAHAM EVANS IS BASED ON THE SHAPES OF BENT NAILS.

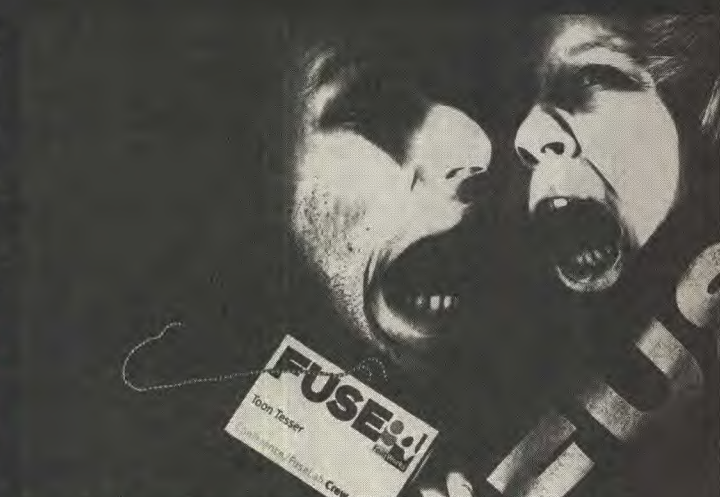


Web, a World Wide Web server can be accessed **fuse94/**

Fuse95: Berlin

Brody's Research Studio in London is currently working on two Fuse-related CD-ROMs. Fuse1-10 is a compilation of these interactive magazines and will be available this Spring. A version of the Fuse94 conference is also being conceptualized and designed for release in Fall, 1995. To continue the dialogue and the momentum generated by this first Fuse conference, two future Fuse conferences are in the planning stages: Fuse95 is already set for Berlin and Fuse96 in Chicago. The Berlin conference has been scheduled for November 17, 18, 19, 1995. Since Fuse, according to Brody, is intended as a platform for debate on design in a digital world, and a forum for ideas about visual communication, the contributors to Fuse will be the main speakers. Further information is available from Jurgen Seibert, FontShop Germany. Phone (30) 695 895, Fax (30) 692 8865; or FontWorks U.K. Phone (71) 336 7391, Fax (71) 608 1224, or contact Harvey Hunt, FontShop USA for details on both Fuse conferences at 1 (800) Fuse USA.

Fuse96: Chicago



"GUUSJE & TOON: REFLECTION ON FUSE" DONE IN FUSELAB BY TOON TESSER AND GUUSJE BENDELER, PART OF THE FUSELAB CREW.

*How a San Francisco design studio
squeezes light, sound and action into
downloadable chunks of interactive music*

tiny tunes

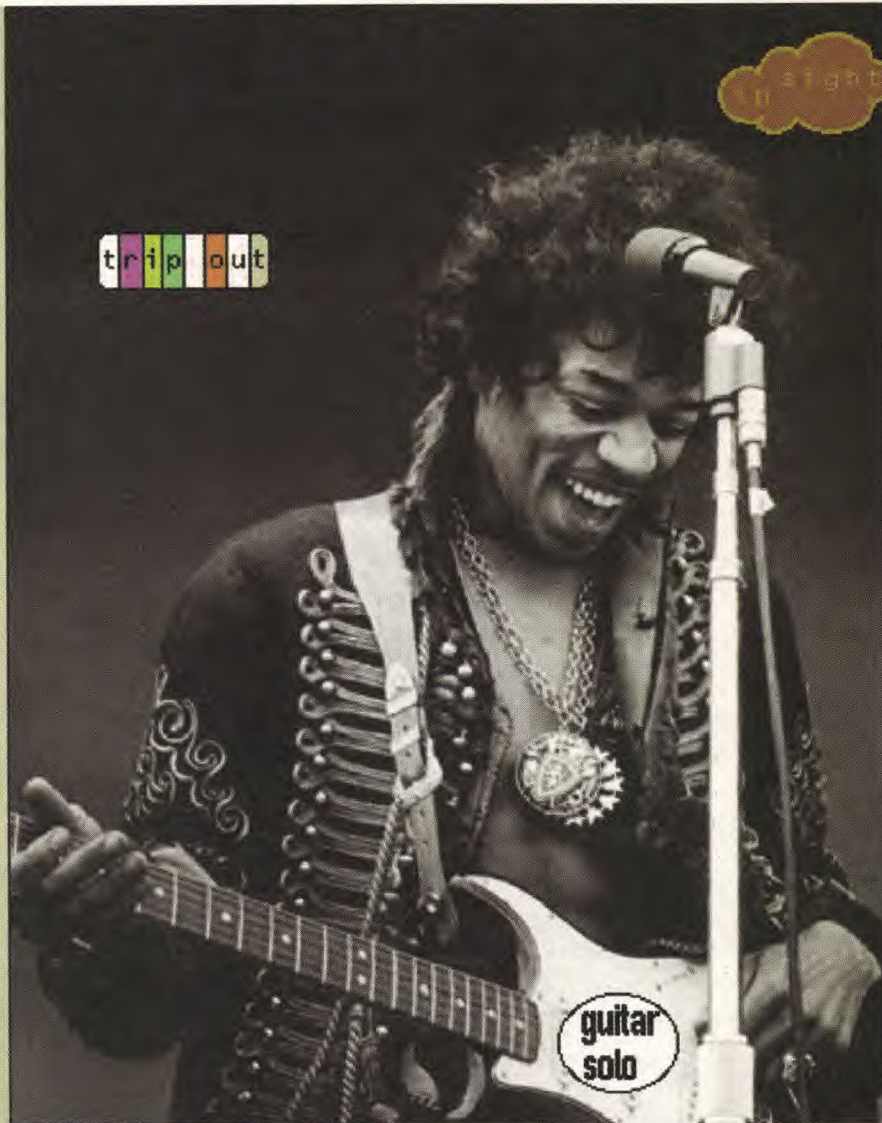
by Peter Hall

The latest music promo for the band Lush comes on a little floppy disk. You click on a movie projector icon, watch a thermometer extract the file, and with another click, your screen explodes into a vibrant composition of colors, words, and floating objects. One of these objects is a castor from a chair; you click on it, and it becomes your cursor, careening around the screen like badly adjusted powered steering. As the castor rolls, the screen unravels horizontally to reveal lemons, logos, liner notes and lyrics of the loops of songs that bubble up in the castor's wake.

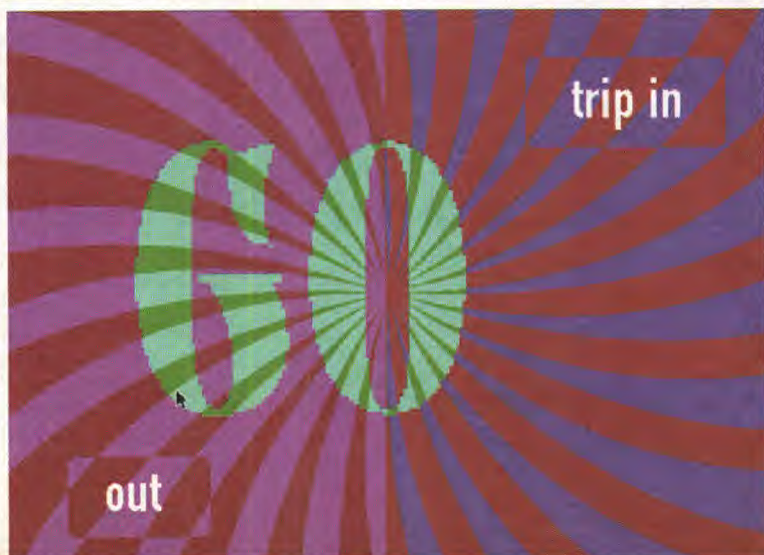
Like many of the best things in life, this sampling of image and music is free. Labelled by the music industry an interactive press kit (or worse still, IPK,) the Lush disk is one of four such digital promos created for Warner Records by the San Francisco-based studio Post Tool to accompany album releases. But as press kits go, this one is probably the first to employ a piece of furniture to turn the pages. "The castor was a part of the Lush album packaging designed by Vaughan Oliver that really stood out," explains Post Tool partner Gigi Biederman, "and it didn't seem to have a reason. We thought, with the music being dreamlike, that we would introduce a kind of retarded movement, where you didn't quite have control over the navigational device."

To attempt to recreate the flow and free associations of the on floppy disk seems ambitious at least. Biederman herself does admit that "it might be too subtle," but subtlety is a refreshing ingredient in the brash, cliché-ridden land of rock and roll. And in a world where those without a big computer with bags of memory and a CD-ROM drive often feel confined to the backwaters of the info-highway, the fact that this slice of multimedia fits on a floppy makes the Lush experience seem remarkably democratic. As David Karam, the other half

eric clapton
the cure
spin doctors
buddy guy
body count
seal & jeff beck
nigel kennedy
pretenders
p.m. dawn
slash &
paul rogers
with the band of gypsies
belly
living colour
pat metheny
m.a.c.c



*Above: The "click anywhere" interface, in Stone Free, A Tribute to Jimi Hendrix.
Right: A nine-second acid trip exit screen.*



of Post Tool, observes, part of the rationale behind the format is its transferable size. "A diskette is accessible, the development costs are low and you can download it very easily from an online service. Because it fits on a disk, people pass it around." And that, of course, is the idea of a press kit. Post Tool was formed in 1992 by Biederman (30) and Karam (25), two former students of the California College of Arts and Crafts. The pair found a place in San Francisco's South of Market Street area illuminated by a large neon sign bearing the

ITC CYRILLICS:

THE SEQUEL

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ITC ANNA® (CYRILLIC)

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 Е Ж З И Й
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 Н О П
 Р С Т У В
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 Ш Щ Ъ Ы
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Б

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ITC Баухауз®

Light
 Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение

Medium
 Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение

Demibold
 Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение

Bold
 Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение

Heavy
 Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение

Совершенство в типографике — не более

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 ITC Bauhaus Cyrillic
 ITC Beesknees Cyrillic
 ITC Benguiat Gothic Cyrillic
 ITC Garamond Narrow Cyrillic
 ITC Machine Cyrillic
 ITC Officina Sans Cyrillic
 ITC Officina Serif Cyrillic

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DESIGNERS
ITC Cyrillics were developed by ParaType, a Russian digital type foundry. ParaType is part of ParaGraph International, a joint Russian-American business venture based in Moscow and Sunnyvale, California. A team of four ParaType designers—Tatiana Lyskova, Tagir Safayev, Alexander Tarbeyev and Vladimir Yefimov—worked closely with ITC on the development of this series of fonts, continually testing, editing and fine-tuning the designs to insure that the finished product was both consistent with the original concept, and loyal to the conventions of Cyrillic letterform construction. As a result, these faces and the previous *ITC Cyrillic* releases are the most faithful translations of the original ITC designs into a foreign script.

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 Д Е
 Ж З И
 Й К Л М
 Н О П
 Р С Т У
 В
 Ф Х Ц Ч
 Ш Щ
 Ъ Ы
 Э Ю Я

ITC Officina Sans® Cyrillic

ITC Официна Санс®

Book
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Совершенство в типографике — не более, чем результат определенного подхода. Ее пре

LANGUAGE SUPPORT

The fruit of the joint ITC-ParaType design effort is a growing library of digital fonts capable of setting twenty-five Cyrillic-based languages, in addition to the Latin alphabet. Those languages include: Abazin, Adyghe, Awar, Balkar, Byelorussian, Bulgarian, Chechen, Dargwa, Ingush, Kabardin-Circassian, Kumyk, Lak, Lezgin, Macedonian,

Mordvin-Ersat, Mordvin-Mokshan, Nanay, Nenets, Nivkh, Nogay, Russian, Selkup, Serbian, Tabassaran and Ukrainian.


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KEYBOARD DRIVER

The font complement of *ITC Cyrillics* is based on the standard Cyrillic character set for Windows and for Macintosh. A Cyrillic keyboard driver has been developed by ParaGraph for both Macintosh (ParaMac™) and Windows (ParaWin™) environments. This useful utility provides on-the-fly switching from Latin to Cyrillic keyboard layouts, making bilingual or multilingual text input quick and simple.

Ф

THIS second volume of *ITC Cyrillics* will be available to the public on or after February 20, depending on each manufacturer's release schedule. Only licensed ITC Subscribers and distributors are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: 

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ITC Officina Serif® Cyrillic

ITC Benguiat Gothic® Cyrillic

ITC MACHINE® CYRILLIC

ITC Garamond® Narrow Cyrillic

ITC Официна Сериф®

ITC Бенгет Готик®

ITC МАШИН®

ITC Гарамон® узкий

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Совершенство в типографике — не более, чем результат определенного подхода. Ее прелесть во внятности замысла; усердие — долг оформителя. В современной рекламе идеальное соединение композ

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АБВГ
ГДЪЕ
ЁЄЖИ
ЙЗСИЇ
ККЛЛЬ
МННЬ
ОПРС
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Book Italic
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Book Italic
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FuseNet

The global type conference

BY BILL THOMPSON

The Internet is a global network. The Mac in your office could, if it were connected to the Internet, copy files from any one of three million other computers around the world, or send electronic mail beyond your workgroup to any of the Internet's thirty million users.

In five years the Net has wrenched itself free from its origins in the University and the defense world and become a staging post on the way to the Information Superhighway. It may not deliver video on demand or 500 channels, but it does give you home shopping, online encyclopedias, and even digital audio on your desktop computer.

The Net is being used by businesses as diverse as the Online Bookstore and IBM. Now that the Net can be readily used for commercial activity, companies and organizations are using it as a telephone system for their computers, and applying the same creativity to using the Net as had been put into the fax before it.

The Net is now more than just a collection of linked computers: it is a new medium for expression. **Designers and typographers, having come to terms with the advent of the personal computer in the '80s, need to understand the implications of the Net for the '90s.**

FuseNet

As part of Fuse94 (see article on page 28), we at PIPEX (part of the Unipalm Group), UK Internet service providers, provided the technology and the people needed to link the Conference and FuseLab to the Internet. This allowed Fuse94 to take place at the Imperial College and the Royal College of Art (RCA) in London and simultaneously be transmitted in the space behind the screen known as cyberspace.

There were three aspects to FuseNet.

First, we set up an Internet connection from the RCA to allow us to link some of the Macintosh computers in the FuseLab to the Net and let the designers based in FuseLab search for ideas and

materials on the global Internet.

Second, we set up a Cybercafe in the basement with machines from Unipalm, and coffee from London's first full-time cybercafe, Cyberia. In the cybercafe people could escape the rigors of the conference and relax over a cappuccino while surfing the World Wide Web (WWW). The Web is the most exciting Internet development this decade: a full multimedia application for the Net which presents on-screen documents as linked pages and builds a graphical hypertext integrating words, images and even sound and video.

The Web was the central part of the third aspect of FuseNet: FuseWeb, a World Wide Web server for the conference. Paul Smith at Unipalm (pauls@unipalm.co.uk) and Dave Barr at FontWorks (jensen@fontworks.co.uk), the conference organizers, set up a Web site on the PIPEX Worldserver (at <http://www.worldserver.pipex.com/fuse94/>). We built a skeleton of the structure in the weeks before the conference, with speaker biographies, conference details, and information about Fuse, the interactive magazine, itself.

Reflecting the global nature of the Internet, we also invited other people on the Net to make their own contributions, either building on what they saw on the FuseWeb or derived from their own practice. We also invited e-mail participation, giving people with only limited access to the Internet (such as that provided by CompuServe) the ability to get involved.

On the Day

Fuse94 was an electric event, skirting the thin line between creativity and chaos. This was true in the Conference hall at Imperial College, where participation sometimes threatened to turn into revolution as speakers were challenged and forced to justify dearly-held positions. It was doubly true at the RCA, with FuseLab, the experimental type and design workshop, acting as a cauldron for ideas.

At FuseNet it was our

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role to convert the efforts going on throughout Fuse94 into an electronic representation which would convey something of the feeling of being present at the event to those

whose only access was via a computer screen, mouse and keyboard. The representational nature of the World Wide Web, its hypertextual structure and its ability to incorporate more than just text meant that we could reflect the structure of the conference in online documents.

The entry point to the FuseWeb (<http://www.worldserver.pipex.com/fuse94/>) was the Fuse94 logo, designed by British designer and Fuse94 organizer, Neville Brody. Underneath this image we placed links to further material, cross-referenced and interwoven to illustrate the relationship between the conference, FuseLab and the Net.

Over the two days of the conference I, (bill@solo.pipex.com) built this skeleton up into a reflection of the event itself, with transcripts of each of the talks, continuing updates on the conference and electronic versions of the Fuse94: Chronicle produced at intervals by designers, editors, writers and students participating in FuseLab.

We also linked our Web into others: the online arts and culture magazine, Velvet Belly, and the London-based ArtAIDS project, reflecting the interconnected nature both of the Internet and of the design world.

As Fuse94 progressed we took transcripts of talks and put them in place. We also took the Fuse94: Chronicle newsletter from the Macintosh screens on which it was created and built it into our Web.

Finally, some of those who were speaking at Fuse94 had brought materials with them which we were allowed to publish on the Internet. One example was Lucas de Groot's contribution to Fuse11 on pornography which, since it was already available on a disk, could simply be uploaded to the Net.

By the end of the second day of Fuse94, we had built a representation of the event in cyberspace which conveyed something of its essential nature, and also (we hoped) provided jumping off points for the audience to respond from around the world.

Good and Bad

FuseNet was an experiment. We were fortunate because the technology did

not let us down, and the FuseWeb stands as a continuing Internet space for typography and design work. FuseWeb is not intended to be a static monument to a finished event, but a starting point for further exploration.

As an experiment, there are things which did not work. The most significant omission from the Internet perspective was the lack of a direct connection to the conference space at Imperial College. Because this program of speakers was in a separate building, it was difficult to integrate the conference talks sent out as transcripts with FuseLab.

We did not have the multimedia facilities that would have enabled us to transmit video/audio over the Net, and we did not have sufficient network connectivity or personnel to put more than a fraction of the work done at FuseLab onto the Web server.

Although we had advertised the event widely on the Net, and given the Internet address (the URL) out on posters and flyers, we did not receive many contributions via the Net during the event itself. Over the two days of the conference, we recorded over 5,000 log-ins to our Web server from around the world.

The U.K. and the United States were well represented, as were Europe, Canada and Japan. People were looking at, but not adding to, our Web site during the conference.

Conclusion

The Net is increasingly important to us all. For the design community it will be a medium for exchanging ideas, designs and eventually commissioned work.

It is also a new space which can be used for the expression of our creativity. Like any new medium it differs in many ways from what has gone before. Designers will learn to use this medium and to exploit its strengths: FuseNet was a step toward the day when we cease to notice the network and how it functions, and start noticing the work that is being produced and shown on the network.

Bill Thompson is an Internet consultant who writes frequently on the Net and related subjects.

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(editorial)

UlcRPappas@aol.com
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 rauha ☺ paix ☺ ความสงบ ☺ frid ☺ miers ☺ פרידן
 kapayapaan ☺ pace ☺ 平和 ☺ peace ☺ paz
 Friede ☺ spokój ☺ pax ☺ paz ☺ εἰρήνη
 pax ☺ 平和 ☺ mir ☺ س
 paz ☺ mir ☺ pax ☺ paco
 פרידן ☺ béke ☺ fred
 béke ☺ 和平 ☺ paix
 μῦρ ☺ ความสงบ
 शान्ति ☺ Friede
 mir ☺ paco ☺ pace
 frid ☺ سلام ☺ mир
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 שׁלוֹם ☺ peace ☺ frid
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 pace ☺ peace ☺ mir ☺ سلام ☺ शान्ति ☺ spokój

Our world is not yet blessed with universal and just peace; perhaps it never will be. Nevertheless, in a very short period we have been witness to a swifter and greater movement toward peace than at any time in this half of the twentieth century: the end of the Cold War; truce declarations in Northern Ireland; treaties in the Middle East; renewed relations between former enemies in Southeast Asia; and more. Much, though, remains to be done; and with that hope in mind, this graphic has been created to express our desire to hasten arrival of the day when, in the words of Isaiah, "Nation shall not lift up sword against nation; nor shall they learn war anymore."

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FUSE

11

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PORNOGRAPHY

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Playing the PC

BY DAVID POGUE

Whenever computer first-timers see what music software can do, the reaction is often the same. "My gosh," they say; "imagine if Beethoven had had this thing! He could have written three times as many symphonies!"

Well, maybe. Maybe not. One thing is certain. The influence of music software on today's musicians is growing fast. Notation programs, desktop-publishing for sheet music, are changing more than the way musicians make music. They're changing the whole business, and they're changing lives.

Until recently, musicians had only one technology for getting music notated on paper—by hand, as they've done since the time of Beethoven. But the personal computer offers an alternative. With a little financial, educational, and artistic investment, the individual can now produce music scores that look breathtakingly close to typeset published editions. And because the personal computer can actually play the music before printing it (using a hooked-up synthesizer), composers can hear, and correct, and fine tune the music before it ever hits paper.

Here are the stories of three musicians whose lives have been changed by the arrival of music software.

Pop goes the harp

In the late 1980s, Ray Pool was not a happy camper. He was a professional harpist, and he had a good job: he performed nightly at the Waldorf-Astoria hotel in New York City. But he longed for a way to share the skills he'd picked up as a dinner-time musician. And he didn't think he'd mind upgrading his career to something beyond, as he puts it, "sitting next to the ice machine, with the kitchen door slamming into your elbow."

A *fake book* is a collection of popular music suitable for mealtime playing, a staple of cocktail-hour pianists and guitarists. It's so named because it contains only the melody lines and chord symbols for its songs; the player is expected to *fake* an arrangement, filling in for the missing accompaniment parts. But fake book reading is an unusual skill for harpists, most of whom have been trained in classical music, where every note to be played is written down. Ray Pool, tired of adapting piano fake books to his own use, decided to create the first fake book for harpists.

He bought a Macintosh SE computer and an early version of Finale, a music notation and playback program from Coda Music Technologies. As he learned the program, he began inputting his own harp arrangements, laying them out on the screen, and printing them out on a laser printer. That early version of Finale included a crude, but workable, drawing module, where Pool created the harp-pedal diagrams that indicate the positions of a harp's seven foot pedals.

The result of months of labor was the *Harpists' Fake Book*, a collection of 50 popular songs arranged by Pool. A prominent music publisher and harp manufac-

turer, Lyon & Healy, snapped it up; after all, the book was already in the right camera-ready format.

Pool's book was an instant hit, creating a stir in the harp community. He was asked to speak at a harpists' convention, and then another, and another. In the following years, he wrote, arranged, and laid out in Finale a series of four instructional books for harpists, with titles like *Three's a Chord* and *Blazing Pedals*. Then came two volumes of American Classic Pop show tunes for the harp.

Today, Pool says that sixty percent of his income comes from his publishing and speaking activities. He's a regular at national and international harp festivals, such as the American Harp Society and the International Society of Folk Harpists and Craftsmen. His lowly Mac SE has given way to a powerful, purring Power Macintosh 7100, Radius Pivot display, and a 600 dpi laser printer.

He doesn't think the blessings of notation software are without strings attached, however. "Just because you have a computer doesn't mean you're a good music copyist," he cautions. Centuries of written music have fostered time-honored rules that govern good note and symbol placement, measure widths, and the location of page turns (at spots in the music where the musician can have a hand free). Computerized notation still requires the hand and eye of a trained copyist. Otherwise, he says, "If you don't know how it's supposed to look on the page, it's going to be a wreck." Typesetting music on the computer without knowing the rules, he says, is like publishing with Quark or PageMaker without knowing anything about kerning, leading, or font selection.

Ray Pool still performs at the Waldorf. But his notation software has been a ticket to bigger and better things in the harp world. "I'm on the map now!," he says.

A union of old and new

Peter Miller is a member of a small, skilled group of craftsmen working in the nerve center of American musical theatre: he's a music copyist for Broadway shows. He and his team, known as Miller Music Services, produced the enormous stacks of sheet music for the orchestras of *Beauty and the Beast*, *The Secret Garden*, and *Grand Hotel*.

Yet in one significant way, Miller is different from other copyists. He uses a notation program (Finale again), while most Broadway copyists still do their work by hand.

"Notation software has made Miller Music," he says. "I wouldn't have been able to achieve nearly as much as a hand copyist. The software helped to create a market. I had a client base and a reputation [as a hand copyist], but the technology gave me an edge."

Broadway shows are typically copied under incredible deadlines; if a choreographer modifies the dance music during a daytime rehearsal, the rewritten music

Continued on page 47

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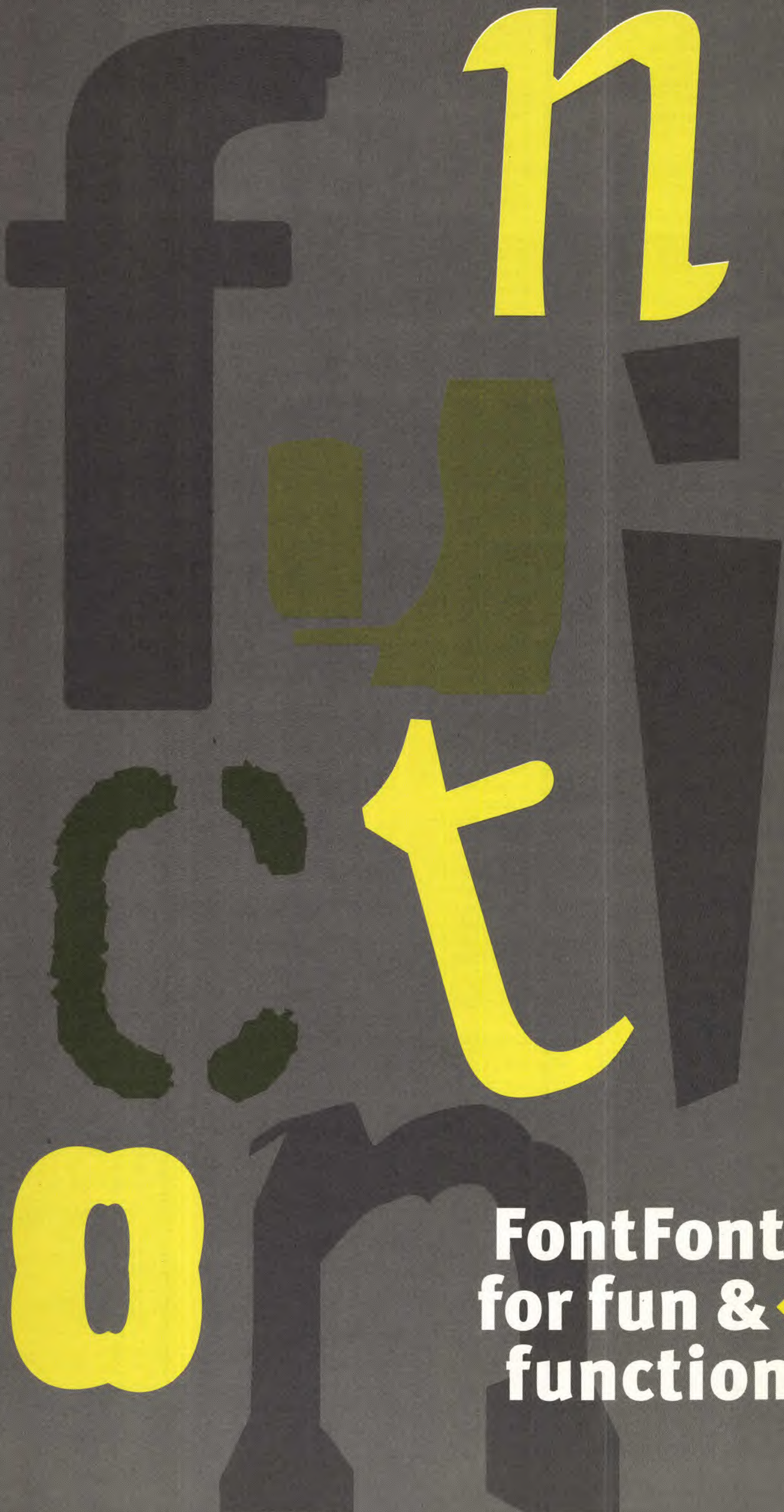
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Bold Condensed

B

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Book Italic
Medium
Medium Italic
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Bold Italic
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Semi Bold
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Light
Medium
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ITC Benguiat Gothic®
Book
Book Italic
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ITC Berkeley Oldstyle®
Book
Book Italic
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ITC Bodoni™
Seventy-Two
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Book Italic
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ITC Bodoni™ Twelve
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ITC Bodoni™ Six
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ITC Bookman®
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ITC Caslon No. 224®
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Book Italic
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ITC Century®
Light
Light Italic
Book
Book Italic
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ITC Century®
Handtooled
Bold
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ITC Cerigo™
Book with Swash
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ITC Charter™
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ITC Cheltenham®
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Book Italic
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ITC Clearface®
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ITC Cushing®
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ITC Elan®
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ITC Eras®
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Continued from page 42

must be on the stands in time for that evening's performance.

For maximum efficiency, Miller creates master template files containing measure numbers, key changes, rehearsal marks, page numbers, titles, credits, and so on, but with no notes in it. This he distributes to his team of copyists; each works on one part, filling in the notes to the template. In other words, Miller has had to blend the old and the new technologies; the computerized template saves a lot of redundant effort, but the division of labor among a team is a technique adopted from traditional hand-copying methods.

In some ways, computerized copying changes the rules of the game. For example, suppose a copying job involves transposing a piece into a new key. Because of the extra mental gymnastics involved, Broadway producers have, for decades, paid copyists 150% of the usual copying fee for such jobs. But since a computer can transpose a piece instantly, where does that leave the time-honored rate scales? Even now, the musicians' union and the Broadway producers are in passionate negotiations to devise a new rate sheet, one that reflects the new realities of computerized copying. "Producers would like to see some reasonable advantage," Miller says, "but the copyists still want to make a living."

The future, Miller says, looks bright for computers and music. There's talk of devising an electronic music display system for live performance, where a musician could advance the sheet music on a TV screen using foot pedals. No paper, and no page turning would be required. Miller even thinks that the electronic-music revolution has cut back on the amount of notation being generated in general. Today's pop singers, for example, often perform using a stack of synthesizers (driven by a personal computer) instead of an orchestra. No sheet music is involved.

For the moment, though, Miller doesn't worry. "I don't know where the future is," he says, "but I'm pretty sure I will have a job for a while."

Passing the art down

Thea Luba was given a guitar for her twelfth birthday. Decades later, as a Long Island mother of two, she decided to learn to play it. She visited a local guitar teacher. He looked at her and asked bluntly: "Are you a housewife?"

Luba knew right away this man—demanding, gifted, painfully honest—was no ordinary teacher. It was Billy Bauer, one of the great jazz guitarists of the fifties and sixties. He had played with virtually every great jazz group, from Benny Goodman to Woody Herman; he was one of the first electric guitar players, and is credited with inventing the rhythmic, improvisatory style known as "comping." He'd taught hundreds of today's guitarists, some of whom have themselves become well-known. As Luba puts it, he was a "super genius, who took me on as a case study."

Thus began an extraordinary, 18-year collaboration. Bauer doesn't teach mere notes and rhythms; he works to overhaul the musician's entire approach, focusing on concepts like coordination, concentration, and intellect.

A few years ago, following an operation

on Bauer's heart, Luba noticed his energy beginning to flag. Still amazed at his improvisations and arrangements, she told him one day: "You know, you ought to write some of these things down."

She bought a Macintosh computer, some notation software, and a guitar that had MIDI connections (which allowed it to be plugged into a computer). Luba and Bauer would meet, and he'd hand her his handwritten exercises and compositions, she'd play them into the Mac, notate them, save the exercise as an EPS file, and import this into PageMaker, adding explanatory text when it was necessary.

Over the last few years, the two have produced 16 books on all aspects of good guitar playing: on triads, intervals, duets; a four-book set on melody, bass, chords, and obligato lines that may be exchanged among students and played together; and others. Billy Bauer is also writing his memoirs and transferring his private collection of classic jazz performances—now on ancient, deteriorating cassettes—to DAT tape.

"Each book takes about six months," says Luba. "This project gives me something to be proud of. Most people never discover the satisfaction that comes from working with a mentor; it teaches you loyalty, and patience, and self-control." Today, she keeps at him to continue documenting his knowledge; he's 79, and "getting pretty frail," she says.

The finished books aren't available to the public; Bauer sends them to his current and former students—and about 300 of them are still in touch. They write back in amazement. "I thought I knew the guitar," one student wrote, "until I worked through your book."

Billy Bauer points to such a letter and says: "That's the beginning of wisdom."

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David Pogue wrote *Macs for Dummies* and co-wrote *MacWorld Mac & PowerMac Secrets*.



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This colophon shares with readers information about the electronic tools used to produce this issue. The production team responsible for these pages includes: Jane DiBucci, director of creative services; Clive Chiu, production manager; Lorraine Katt, production assistant; and designer and type consultant James Montalbano, president, Terminal Design, New York.

Cover

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Dolev 800 imagesetter.

Software: QuarkXPress 3.31, Aldus Freehand 3.1.

Comments: The background art was scanned at 1200 dpi and saved as a TIFF file; the oval art was created in Freehand and saved as an EPS file. Both graphics were imported into QuarkXPress. The page was assembled in Quark, then output to film on the Dolev 800 imagesetter.

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Table of Contents

Hardware: Macintosh Quadra 800, LaserMaster 1200XL printer, Agfa SelectSet 5000 imagesetter.

Software: QuarkXPress 3.31.

Comments: All type was composed in QuarkXPress. The file was output to film using the Agfa SelectSet 5000 imagesetter.

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Wow—New Attitude, Neato!

Hardware: Macintosh Quadra 800, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.31.

Comments: All type was composed in QuarkXPress. The file was output to film on the Agfa AccuSet imagesetter.

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The Next Music Revolution

Hardware: Macintosh Quadra 800, Macintosh IIfx, Crosfield 646 scanner, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.31, Adobe Photoshop 3.0.

Comments: Line art was scanned on a Crosfield 646 scanner at 1200 dpi and saved as TIFF files. Dog art was then duplicated and brought into Photoshop, changed to CMYK mode, edited, colored and re-sized to 240 dpi. All TIFF files were imported into QuarkXPress. Type was composed in Quark. The file was output to film using the Agfa AccuSet imagesetter.

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Screening Your Sound

Hardware: Macintosh IIfx, Macintosh Quadra 800, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.31, Aldus Freehand 3.1.

Comments: Artwork was created in Aldus Freehand 3.1, saved as EPS files, and imported into QuarkXPress. All type was composed in QuarkXPress. The file was output to film using the Agfa AccuSet imagesetter.

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Classic Rock

Hardware: Macintosh Quadra 900, Crosfield 646 scanner, LaserMaster 1200XLO printer, Dolev 800 imagesetter.

Software: QuarkXPress 3.31.

Comments: Artwork was scanned using the Crosfield 646 scanner, saved as EPS files, then imported into QuarkXPress. All type was composed in QuarkXPress. The file was output to film using the Dolev 800 imagesetter.

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Short Sleeves

Hardware: Macintosh Quadra 650, Crosfield 646 scanner, LaserMaster 1200XL printer, Dolev 800 imagesetter.

Software: QuarkXPress 3.31, Adobe Photoshop 3.0.

Comments: Artwork was scanned using the Crosfield 646 scanner, retouched in Photoshop, saved as EPS files, then imported into QuarkXPress. All type was composed in QuarkXPress. The file was output to film using the Dolev 800 imagesetter.

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Click, Drag & Roll

Hardware: Macintosh Quadra 800, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.3, Adobe Photoshop 3.0.

Comments: Artwork was captured from the Macintosh as 72 dpi PICT files, then resized and resampled in Photoshop to 240 dpi, saved as EPS files and imported into QuarkXPress. All type was composed in Quark. The file was output to film using the Agfa AccuSet imagesetter.

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New Typefaces from ISC

Hardware: Macintosh Quadra 800, Dai Nippon/ISC-2010 scanner, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

Software: QuarkXPress 3.31.

Comments: Photographs were scanned using a Dai Nippon/ISC-2010 scanner, saved as EPS files and imported into QuarkXPress. All type was composed in QuarkXPress. The file was output to film on the Agfa AccuSet imagesetter.

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The Brody Bunch

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Crosfield 646 scanner, Dolev 800 imagesetter.

Software: QuarkXPress 3.3, Adobe Photoshop 2.5.

Comments: Artwork was brought from London or e-mailed as compressed EPS and PICT files and applications via the AppleLink network. All type was composed in QuarkXPress. The file was output to film using the Dolev 800 imagesetter.

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Tiny Tunes

Hardware: Macintosh Quadra 900, LaserMaster 1200XLO printer, Dolev 800 imagesetter.

Software: QuarkXPress 3.31, Adobe Photoshop 3.0.

Comments: Artwork was captured from the Macintosh as 72 dpi PICT files, resized and resampled to 240 dpi in Photoshop, saved as EPS files and imported into QuarkXPress. All type was composed in QuarkXPress. The file was output to film using the Dolev 800 imagesetter.

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ISC Cyrillics: The Sequel

Hardware: Macintosh Quadra 650, LaserMaster 1200XL printer, Agfa AccuSet imagesetter.

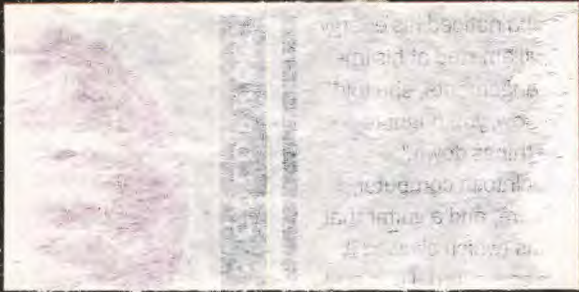
Software: QuarkXPress 3.31.

Comments: All type was composed in QuarkXPress. The file was output to film using the Agfa AccuSet imagesetter.

Compiled by Jane DiBucci & James Montalbano

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